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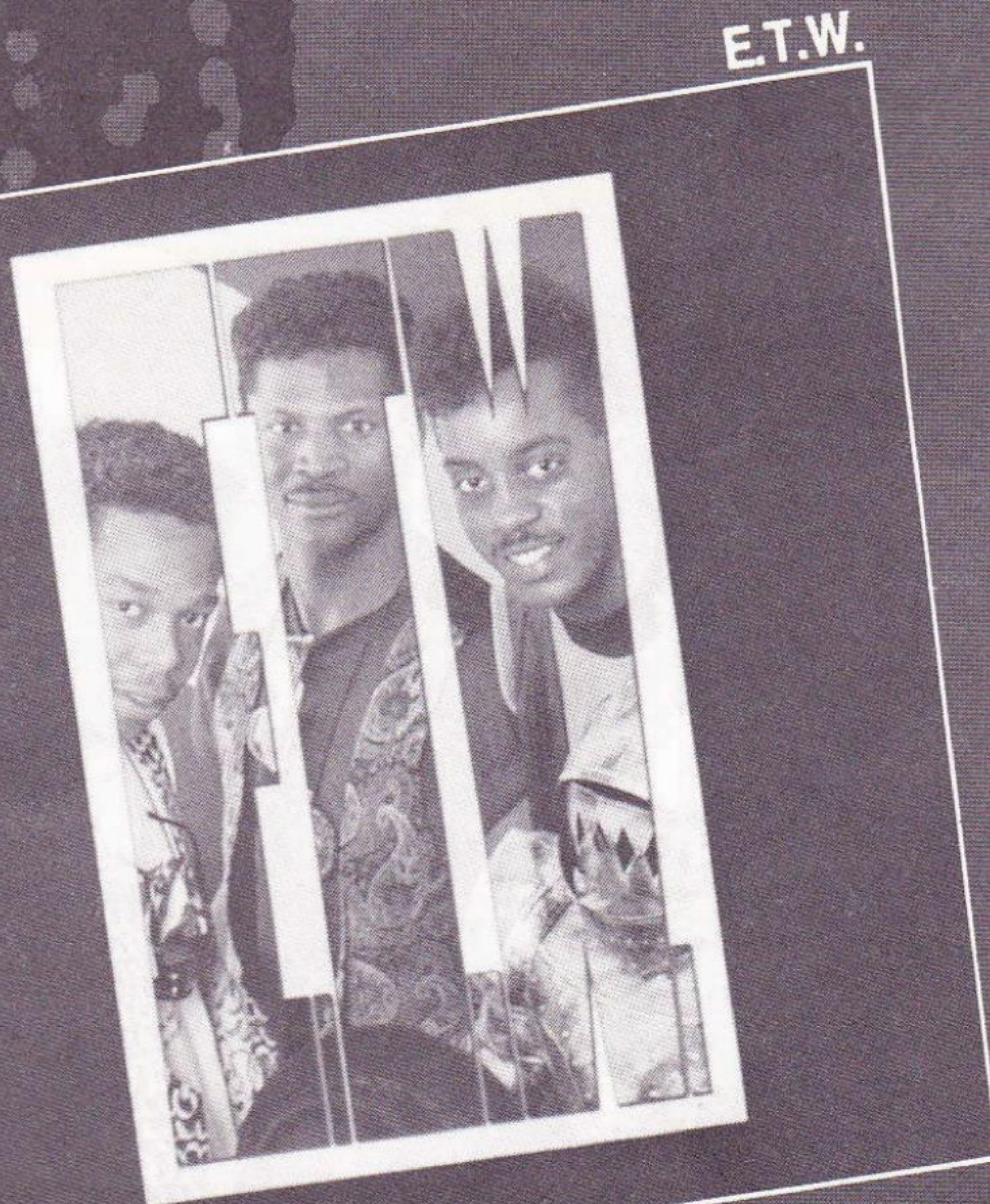
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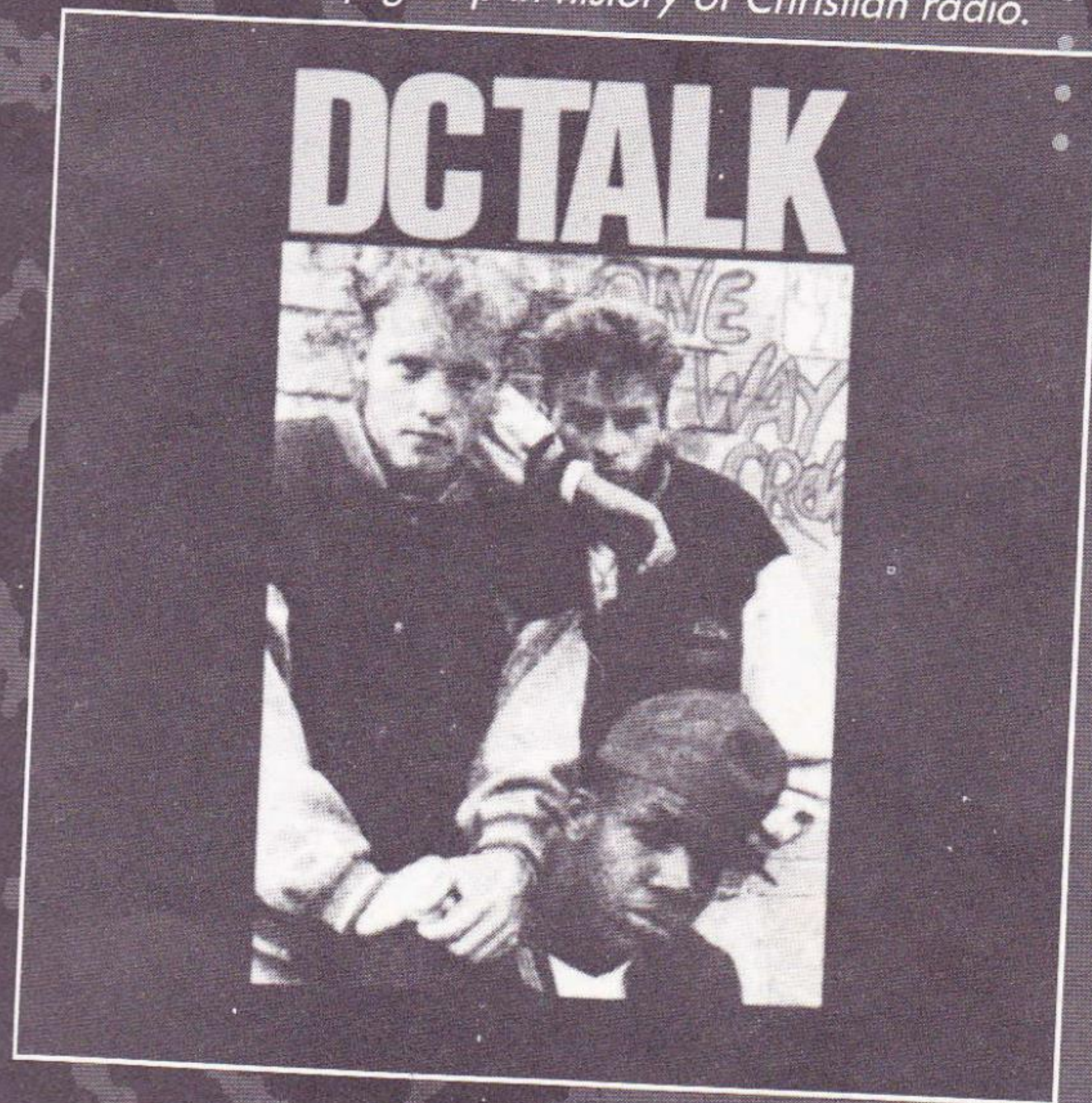
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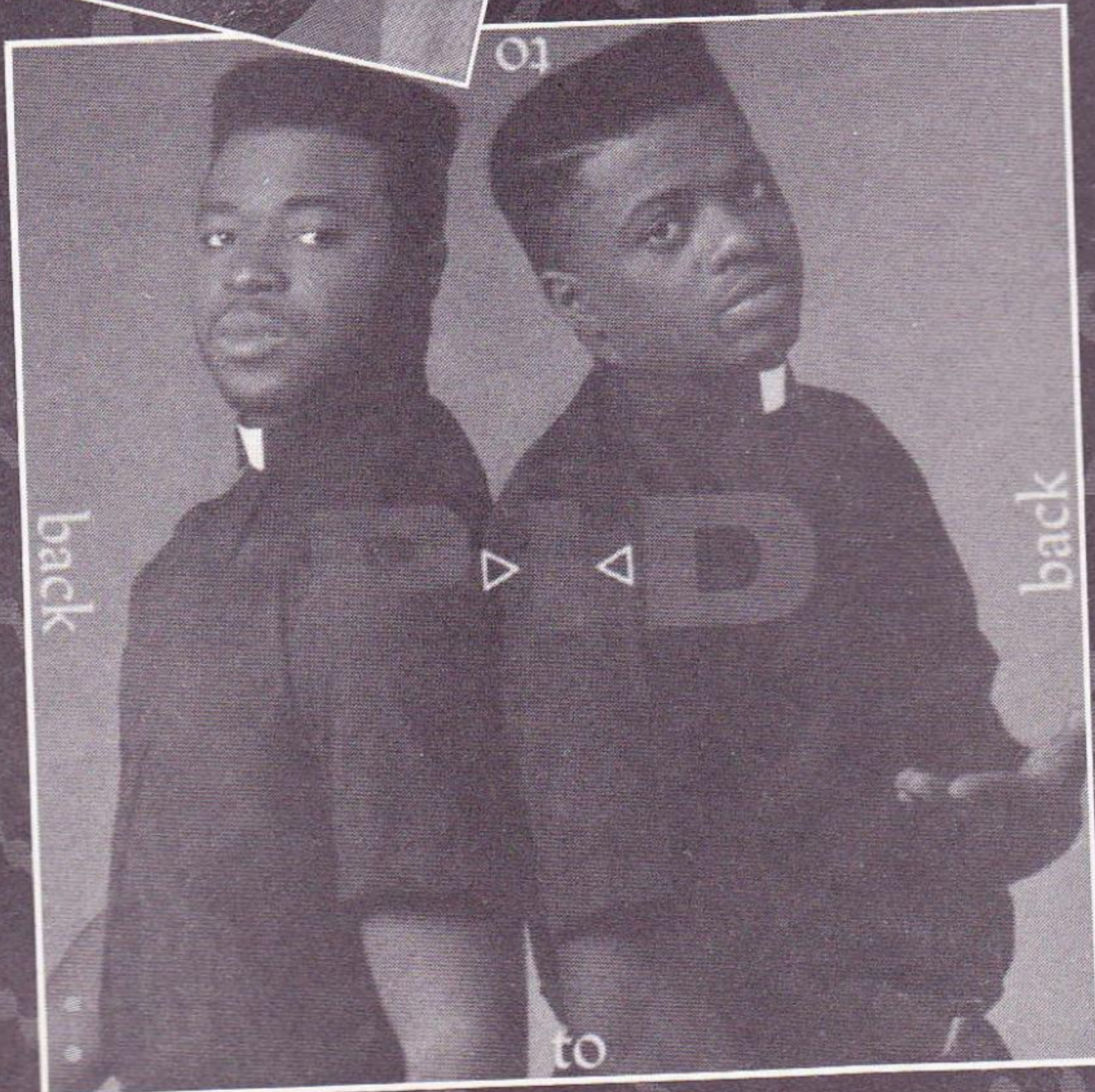


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Heaven's Metal is a bi-monthly magazine that covers the world of Christian heavy metal. Jesus is Lord.

Special thanks this issue to: God, for answering prayers and protecting and blessing all aspects of this magazine; Michelle Vargas and Stacey Koenig for all the help answering mail, transcribing interviews, inserting subscription postcards, labeling subscription expiration notices, sorting mailing labels...all that work and a good attitude to top it off!; Leviticus Forces Fan Club for mailing all my Scandinavian subscriptions; Powerchord Music for distributing HM in England; Malcolm at Christian Music Product for distributing HM in Australia and mailing copies to the Aussie and Kiwi subscribers; Todd and Reel Visions; Karen Loke for photos; Jubika Records in Germany for mailing all the West

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Heaven's Metal is available on a subscription basis and on sale at some newsstands. If you do not see it displayed at your local Christian bookstore, inform the magazine buyer that Heaven's Metal is available through Spring Arbor's magazine program. If you'd like to see Heaven's Metal sold in your local secular record shops and newsstands, ask an employee who their distributor is and send me the name, address, and phone number, if possible.

There are a few **Back Issues** of HM available. They are: #18 (Illinois Noise *); #19; and #20 (* means available in limited quantities, with a maximum order of three). Each copy is \$2.95 (Foreign orders add \$3 Air Mail postage).

Heaven's Metal T-Shirts are again available! This time you can wear the HM logo and the "Worship At Full Volume" slogan on black, yellow, or light blue shirts. Send \$10 (Foreign orders add \$2 Air Mail postage).

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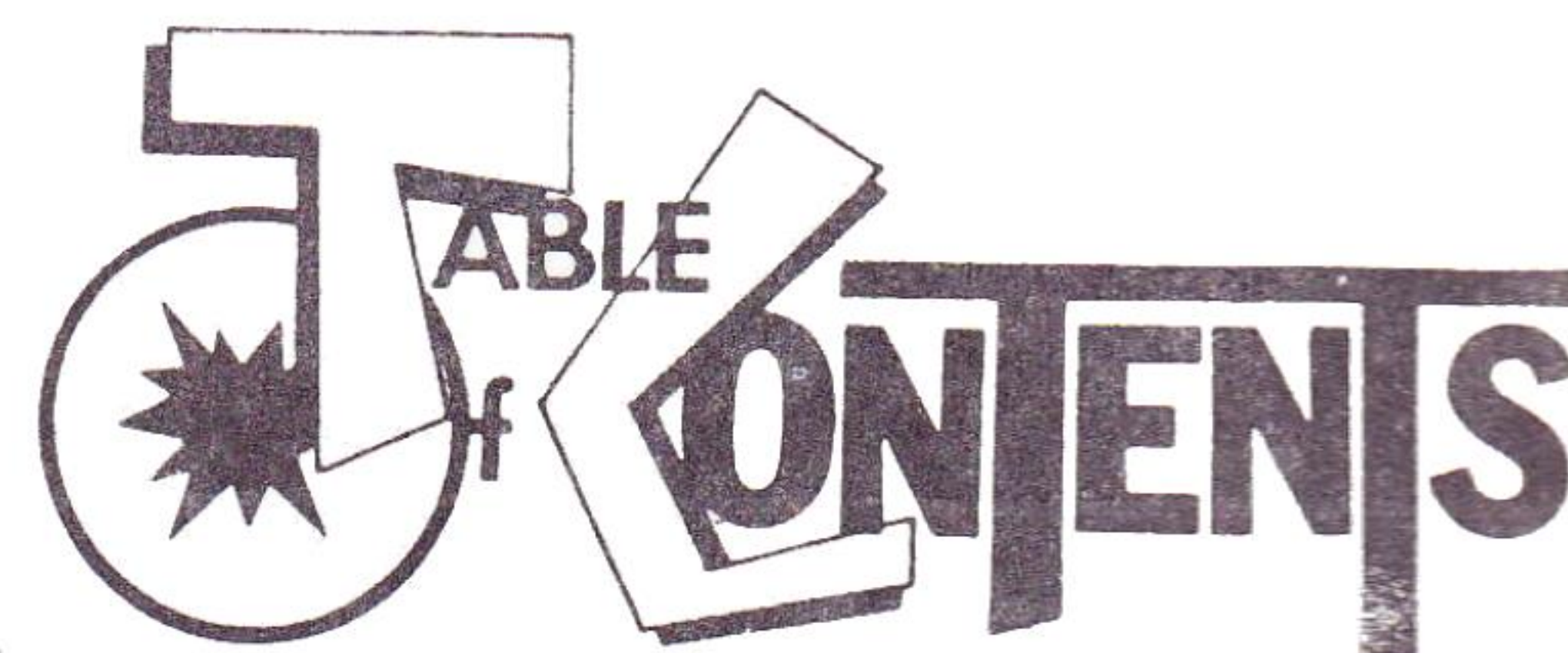
If you'd like to buy a gift subscription for someone as a present, I have one-year and two-year **gift certificates** that you may present the recipient with.

Do you ever feel like an idiot? I sure do. First of all, in Issue #21, I incorrectly advertised a savings of 47% on the subscription cards, instead of 32% (I normally am pretty good with math too...). Secondly, I plagiarized the quip about "uniformed agents of the federal government" on the subscription cards from a local secular underground newsletter without even giving credit. The material used was written by Carlos B. Dingus of Office Number One. Thirdly, on the Heaven's Metal ad on the inside back cover of Issue #21, I forgot to print a photo credit on that hot Mike Lee photo. That photo is copyright (c) 1989 Karen Loke.

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OUT OF THE DARKNESS WITH BLOODGOOD

By Doug Van Relt

Here we are with Michael Bloodgood, that lean, mean, bass-playing machine from Seattle. As usual, the conversation proved to be an edifying one. Listen in and be built up.

****What Bible character most exemplifies Bloodgood?**

"This is like *deja-vu*," says Michael. "I could have predicted you were going to ask that question. (I asked the same question in Issue #9, and again two nights before this interview. The batteries in my tape recorder were low, causing the previous interview to be recorded unintelligibly.) Nehemiah is how I could typify the band. Despite the opposition, people ridiculing you and trying to stop you, but you keep on building the wall because the Lord told you to. That's how we want to be known...just keep building the wall and doing the Father's work."

****Tell us how the theatrical/rock opera shows went?**

"WONDERFUL! The shows were mind boggling. It was such a huge project, the biggest we've ever done as a band. We've been rehearsing four to four and a half months, three to four days a week. We had a cast of around 30 people, and I was told there was well over 110 people involved in the actual production of the show. It was quite an undertaking.

"The shows went off real well. They both were videotaped and recorded. Lots of kids got saved at each show. They were very well attended. We had about 700 to 800 the first night and we sold out the second night, which was around 1150. The Lord really blessed it and had His hands on it. It's great to be a part of it.

"We're still hearing about kids getting saved from being at the show."

****It must have made a real impact for somebody to take the images home with them and be thinking about it.**

"Right. We got some secular press too, because this 'rock theater' is obviously very unique. There's nobody doing it. We're not doing rock opera, like *Jesus Christ Superstar* or something, it's 'rock theater', which, to my knowledge has really never been done. You know, singers, actors, and dancers are basically acting out the lyrics to a song, or being a part of the show while the band's playing. It's pretty unusual.

"I think people, both Christian and non-Christian are really going to enjoy the show either way. We had a whole new, broad spectrum of audience people. Instead of having a more typical rock and roll-type audience, we actually had kids that were

very young and people up to their 40's and 50's to see the theatrical end of it. It's kinda broadened the appeal of the message that we're trying to get across, which is what we're trying to do."

****Tell us about the video and audio recording quality and the release info on that.**

"Well, we had two 24-track machines going. We had a remote truck in the parking lot that recorded both shows. There's only so much reel and it runs very fast on one machine, so we actually had two machines going one after the other. It was quite an engineering nightmare to capture all the show. We did about 25 songs a night.

"The audio came out just really, really well. We've been listening to it over here at Triad Studios in Redman, and it sounds great. The visual just looks wonderful. We've seen some of the unedited footage from one of the camera angles. It's all in digitalized format, so even though it's video, it almost looks like 16mm film quality. By the time we get through editing it and piecing it together, I think it's going to be a real exciting work. It's also the

first full-length rock concert, to our knowledge, that's ever been done close-captioned for the hearing impaired.

"It looks like we have plans to translate it initially into German and Japanese and then, hopefully, a whole bunch of other languages as the need arises."

****Wow! That's opening a whole new door of ministry to the deaf.**

"Yeah. It sure is. Someone was telling me that there's something like 3 million people who have hearing problems in this country. The reason we got inspired to do this is: Danny, our manager, has a step-son with a hearing disability. He's about 11 years old and just loves to watch MTV and loves rock and roll, but can never understand the lyrics, which is probably a blessing sometimes (laughter), but he'd like to experience what's happening. There's been several videos released with close-captions, but usually it's just one or two songs."

****So that has nothing to do with you losing your hearing after playing rock**



Les Carlsen at Cornerstone '89

and roll for many years?

"What?" (laughter)

**Actually, I've been thinking about addressing that at one time. What are your feelings on that?

"Well, I was reading an interview with Pete Townsend in Rolling Stone a couple of issues ago, and I like what was said. Pete's close to losing his hearing because of playing all these years through very loud amplification. I think the interviewer said, 'Ya know, the phrase used to be: 'If it's too loud; you're too old.' Maybe we should change that to: 'If it's too loud; you're too stupid.'"

"I just think that people need to be cautious. When I rehearse, I always wear earplugs. I think it's something musicians need to be aware of. I'm not all that worried about the audience, because usually, you know, they see one show per month or whatever. They're not getting bombarded with it. Musicians, though, are playing and rehearsing at just unbelievable volume levels. You're definitely going to damage your hearing.

"Of course, there are a lot of ways you can prevent that. The way you monitor your band on stage, ya know, and the kind of monitor system you have. There's a lot of ways you can get around that. I really feel that we've got our stage sound under control. I still wear earplugs in rehearsal.

"They've got some earplugs out now that actually are comfortable, and they don't block out all the essentials and frequencies—like some of the old ones did. That would just drive you crazy.

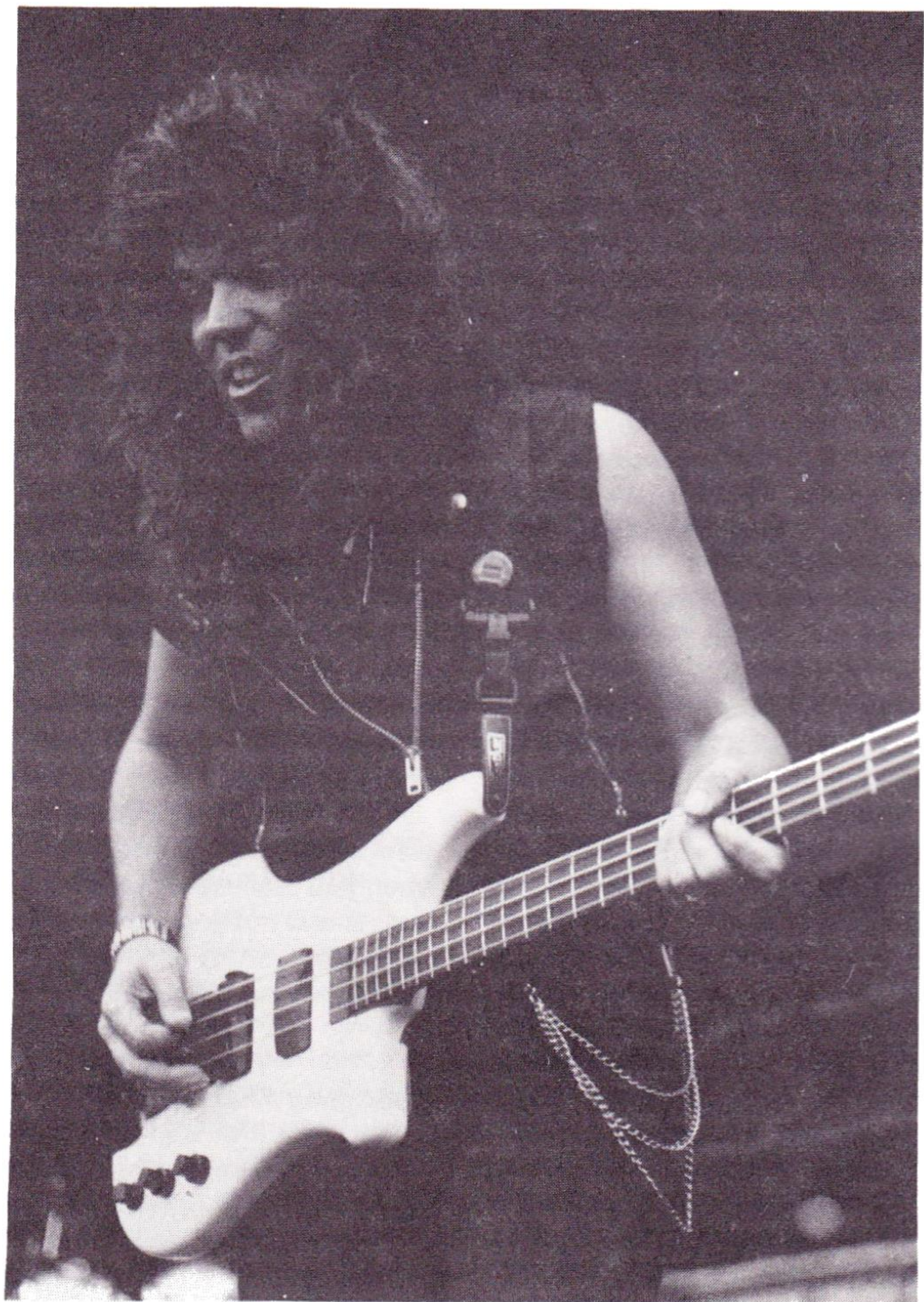
"I definitely think it's worth paying attention to, because they'll wear out ahead of their time if we mistreat our ears. I want to be able to hear music when I'm in my 60's and 70's."

**Fill us in on the Bloodgood personnel changes.

"What personnel changes? You mean there's been some? Wow!

"The first place to start is with Mark Welling. Mark was asked to leave the band. The reason is because: I have certain guidelines and rules that I really feel that everybody who's a part of the band and this ministry—a lot of this even extends into people that are helping us, not actually on the stage—that they should observe some very basic, common-sense things; and Mark didn't agree with those rules. Basically, I asked him to leave.

"They were not overly legalistic or too much of a burden and all of us had agreed to them. I thought they were just very cautious guidelines. My motto has been, 'The people that are always throwing bricks at this ministry as it is don't need any more ammunition.' That's why we agreed to set up these guidelines. They just became too much for Mark. He didn't feel they were worth observing. I'd be compromising my



Michael Bloodgood

own ministry to remove them, so we asked Mark to leave the band.

"I'd like to also report that I saw Mark a few weeks ago and he's doin' great. One of his old band mates from Perennial is saved now and he's jamming with him and another friend of mine, named Rick Natz, who used to be in another up and coming metal band out of Seattle called Rail. He's also a real strong brother. Mark's jamming with them, so who knows? You might be hearing from him some day in the future.

"David, the next personnel change, came a few months later. David really felt he could no longer tour with the band. He told Les and I. We weren't really expecting that to happen, but it did. Of course, the first thing Les and I did was make sure that we felt God wanted us to continue in this ministry. After we had resolved that God in fact did, and was blessing a lot of what was happening around the band, like new management, that we really felt God was calling us to go on, so that's what we did.

"Les and I were sitting out in front of his car the night that David had quit and we were just really praying and talking it out. I really felt, as we were praying, a little something that the Lord impressed on my heart: When it was time for the ministry to be over, that I'd be the first one that He would tell. Boy, do I appreciate that.

"So, I think it was healthy in that respect, that we didn't just say, 'Get out of here, man!' That we first did a lot of soul-

searching. Even in dealing with Mark and stuff...that's probably one of the hardest things I ever did, because whenever you have to confront a brother, the first thing that happens is you have to search your own heart and see your own shortfalls and how far you are away from where you should be. On the other hand, I'll never be a guy that's gonna compromise my ministry for anybody or anything. Those are standards I have to stick by, because I feel that they're biblical.

"Anyway, exit Mark and exit David. Mark did his last show with us in December of '88 up in Vancouver, Canada. Before that, I had actually began talking with Kevin Whisler. I want to set the record straight—we didn't snatch Watchmen's drummer (laughter). I would never be a band member snatcher, ever. I always vow to that.

"It was Kevin, actually, that approached me first. He was already basically on his way out of Watchmen, or at least feeling that the Lord was telling him it was time for him to move on. So, Kevin and I met several times over a period of a couple of months, praying, and just gettin' to know him, seeing if I felt it could work out or whatnot. Seeing what he felt was his direction as a Christian, what he wanted out of a ministry and all sorts of things. We really felt good about it. We auditioned him and he sounded wonderful. We asked him and he did our West Coast January tour this year and he's been with us ever since.

"At Mark's last gig in Vancouver, Watchmen opened up for us. Kevin had al-

ready given his notice to Watchmen and we had pretty much opened the door for him to come into our band, and everybody knew it and stuff. Everybody's amiable. The guys in Watchmen are wonderful guys that I have the highest regard for. So, there's no weird feelings there. Anyway, Kevin got up to Canada and realized that he'd forgotten his tennis shoes and, of course, a drummer without tennis shoes is like a day without sunshine. He asked Mark if he could borrow his shoes and they happened to have the same size foot, I guess. Mark made the comment, 'There he is. He's already filling my shoes.' (laughter). So, he filled his shoes literally and figuratively.

"Paul, on the other hand, was quite a different story. When Les first joined the band, I was just leaving employment at a music store. I sold guitars and amps and whatnot (what's a "whatnot"?--ed), and one of us came up with the idea of combining all of our equipment. Les had quite an array of sound and lights from his previous club band. From the previous Christian band that I was in, I had acquired a stack of stuff as well, so when we put 'em together, we had a pretty nice p.a. and light system. Les had a truck as well, so we decided that we would start a little sound and light company.

"One thing led to another and we ended up pretty much working full-time for a very popular band at that time, called 'The Boibs'. Paul Jackson was the lead guitar player. That's where we got to know Paul. To make a long story short, Les and I, through hanging out with the guys and whatnot (there it is again--ed), a couple of 'em got saved and the band broke up. At that time Bloodgood was getting to be more of a full-time endeavor, so we hung up our sound and light shoes to move on to doing this full-time. Paul and Les kept in touch over the years. He and Les collaborated on the first record and wrote *Demon On The Run* together. On every record we've done, you can always see a Paul Jackson songwriting credit.

"So, he and Les would get together a couple of times during pre-production of each of the records and usually come up with a song together. So again, we've known Paul for years without him ever actually being in the band. He's got a great testimony too, because he was diagnosed a few years back with terminal cancer.

"I know God heals and don't know why sometimes He heals and sometimes He doesn't, but we felt real impressed this particular time to keep praying for a total healing...and, the Lord completely healed him from it. He's a good guy. He's one of the best musicians I've ever worked with in the studio and have just been very happy to have him be a part of it.

"When we were doing pre-production for *Out Of The Darkness*, we didn't have a guitar player and we were just kind of scrambling, looking for somebody to at least sit in with the three of us, so we could continue writing songs and getting chord structures and whatnot (again!--ed), and Paul volunteered.

"It just began to be a wonderful

thing. We had thought of making *Out Of The Darkness* more of a guest-appearance album, bringing in guys from Queensryche and maybe even Heart, you know, some guest guitar players on different songs; but, being more of the band-oriented guy that I am, and also realizing what a great guitar player Paul was, it got to the point where we realized he was so competent at his instrument that there was no need to bring in anybody else.

"It got to a point where Les and I realized, 'I think the Lord wants him in the band.' We wanted to give him a lot of room, a lot of grace and we wanted him to have the conviction that he wanted to be in the band. I could've given him the old Bloodgood sales pitch, and probably talked him into it, but I didn't want to do that. I wanted his conviction to come from his own heart and not from what I thought or what I felt. That's what happened.

"I really feel that your commitment's obviously gonna be a lot stronger when you really feel that God was telling you to do it and not somebody else. Again, I'm really happy that he's a part of this band and part of this ministry."

****What do you see in Bloodgood's future?**

"Hopefully continued growth and maturity in the Lord; and who knows where that's gonna bring you? I don't know. We just know that the Lord's got His best intentions for us whatever happens.

"As far as what our plans are, we're working diligently on this new video, and hope to see that out sometime before the end of the year.

"We just toured until we dropped."

"We wanna take the rock theater show to maybe 12 to 15 key cities around the country--the larger cities with two and 3,000 seat venues in actual theaters. That's in the works. We'll probably do some little hub tours here and there with just the band.

"Our main ambition in the next three to six months is to get back in the studio and do a real record for the first time. By that, I mean a real album budget and a studio of our choice with hopefully a high-level producer. We're also believing the Lord's gonna get us onto a really good record label, hopefully a secular label.

"We signed with Dick Clark booking agency last month, so we're hoping that will give us the thrust that we need to get the correct shows in the correct towns at the right time. If the situation opens up, we are also available to open up on a mainline tour with a secular band. We'd like to go out as an opening band, doing that as well.

"We have about three different aspects of touring that we're gonna try and accomplish and just recording as much music as we can."

****Compared to the *Detonation* tour and save the little European stint, how does it feel to kind of having stayed at home for the last two years?**

"Well, I don't like it all that much. I like to tour. I like to share God's Word. I like to meet the fans of the group and also the ones who didn't know they were fans. We really miss touring to the extent that we did before.

"We made some mistakes on the *Detonation* tour and we all knew it. We certainly don't regret doing it. We did it with the best of intentions. We just toured until we dropped, basically. We did nine months of touring, drove over 48,000 miles in the U.S. and Canada. Between that we did two trips to Europe. I think we bit off a little bit more than we could chew.

"It's taken us almost a year to recuperate from that tour. It was like having terminal jetlag. It was very, very hard to focus with any continuity at all for almost a year--for everybody in the band, wives, everybody. It was just too long to be gone. In that nine month period, we were home for maybe a total of four weeks.

"That was just too much. We did not tour under good conditions. We did some great shows, but most of the shows we played were not great halls and the band as a whole was not treated very well. You know, when you're sleeping on floors and have 11 people in a 22-foot motor home, it gets very draining.

"We did it with all the gusto we had and the Lord blessed it, but physically it was just too hard on all of us. I think that's one of the reasons we kinda laid low in 1988. '89 has just kinda happened on us.

"Basically, I wanna go out and tour when the time is right and I wanna do the right kind of tour. We're trying to get things set up to, when we go out again, it'll count and there'll be a lot of people there to see us and we'll be playing in the right cities in the right venues. That's the kind of tour I wanna do next. I don't wanna burn anybody out, either. You pay some pretty horrendous dues when you get out on the road."

****Why did you change musical styles for *Rock In A Hard Place*?**

"Well, let me think back to 1987. After this nine-month *Detonation* tour our record company had proudly announced to us that we were the biggest selling Christian heavy metal band on a Christian label, which...that and pepperoni will give you gas. It doesn't mean anything. Here we were, we couldn't rub two nickels together for one and we're just going, 'This is it? This is not exactly reaching top of the mountain as far as we're concerned.'

"We really felt that God had a whole new area for us to reach--spiritually, musically, everything else. We'd also just produced *Detonation* between David, Les, and I, where we decided two things: One, we never wanted to produce our record again without having an official executive producer overseeing the whole project. There's too much politics, emotions, and egos involved. It's a very hard thing to do. Two, we wanted to take the band and stretch out and see what we were able to do--as a band, songwriters, and even as performers.

"I think we felt that we had pretty much made the statement that we can get as hard and as heavy and as bad as we want to with our first two records. We've always had that more melodic side too, like *Messiah* and *What's Following The Grave?*, and that's always been a part of this band.

"We wanted to bring in a producer that would work with the band from day one—all the pre-production, all the songwriting, all the arrangements, and who was not necessarily part of the Christian music industry and that was totally unimpressed with our track record.

"That's what we found with Terry Shelton, a very qualified producer. He didn't really understand a whole lot about what we were trying to do, but definitely knows how to produce and how to engineer and how to get great drum sounds.

"I've known Terry for almost 10 years. I hadn't really kept in contact with him, and then one thing led to another and the Lord kinda connected us up again. We brought him into rehearsal one night. He had this long black trenchcoat on, and Les goes, 'Take off your coat and come over here and produce us. Tell us what you'd do if you were producing us.' That's where we came up with the name 'Black Coat Productions', because he used to walk around with this long, black trenchcoat—a little Bloodgood trivia there. So, he showed us his stuff and everybody in the band said, 'Yeah! I think this would work.' So, we shook hands and we basically turned the

whole thing over to him. We were kinda like clay in the potter's hands.

"That's basically where *Rock In A Hard Place* came from. We wanted to make a statement to the industry and to our fans that we're not just a typical headbanging band, where that's all we can do and that's all we're ever gonna do and ten years from now we're gonna sound the same. We wanna show people that we can grow and that we can write not only headbanging stuff, but also commercial music, that we can increase our audience and that we have viability on commercial radio. That's basically what we set out to do and I feel we accomplished with *Rock In A Hard Place*.

"As a result of that record, we signed with Denny Vosburgh. It also has three commercial successes up here in Seattle on Cube FM, which is the number one top-40 station here, which reports to *Billboard Magazine*. They felt it was that strong. We made the statement we wanted to make. We wanted to show everybody that we're gonna be around for the next 10 or 15 years.

"The only major problem we had with that record is that sonically there was nothing happening. We found out about two months after we mastered the record that the studio we recorded in had EQ'd the low end of the studio, so what we thought was there in fact was not there at all.

"The problem with the record from a production standpoint is not the lack of kick drums or the lack of bass; there's just

no subsonic frequencies in the lower end. They're all gone, because of the studio. So, we've been just drooling for the opportunity, which probably we will never get, to actually remix that record and make it sound the way we heard it, which was much heavier than what actually came out on the mastering. That was always very disappointing to us."

****What are you looking for on your upcoming album as far as musical styles?**

"I don't know. With *Out Of The Darkness*, our game plan was to take elements from all three previous records and them together. We wanted to return to some of the heaviness that we had with *Revelation* and the first album, as well as theodic overtones that we had in *Rock In A Hard Place*.

"Apparently we did, because that's what I hear every review says that we did. That's kind of nice to see. 'Hey! We made it. What we set out to do is what we did.'

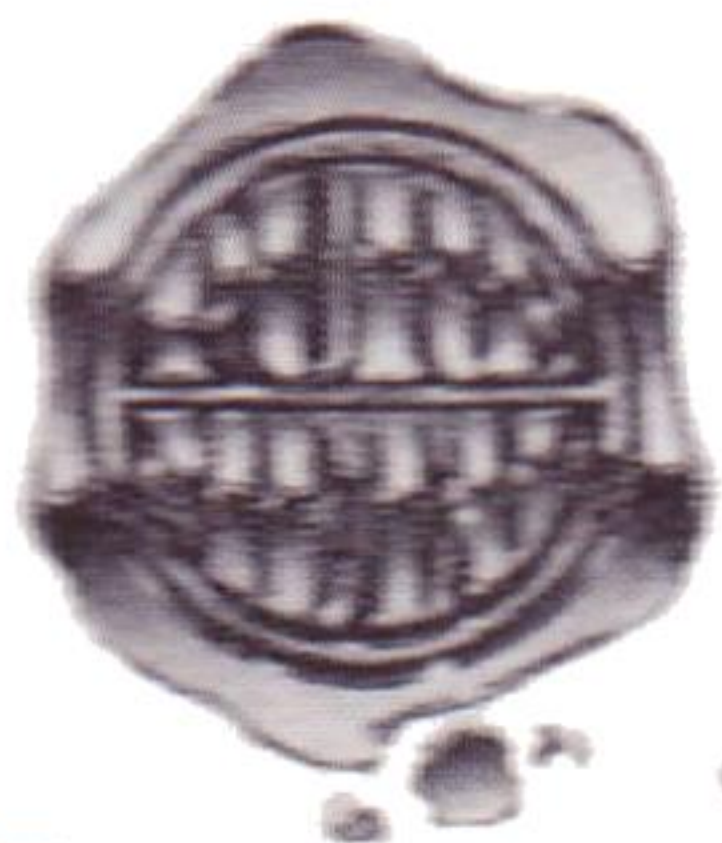
"As far as the next record, we're playing around with a lot of ideas. We're thinking along the lines of perhaps doing a concept album, because we've kinda become known for that anyway. We want to do it right, too—a full concept album. It's too early to tell, though, because we haven't started to write for it yet.

"We're hoping to find ourselves a
Continued on page 7

ONE BAD PIG



SMASH



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DISPLAYING THE MARK OF THE KING

By Doug Van Pelt

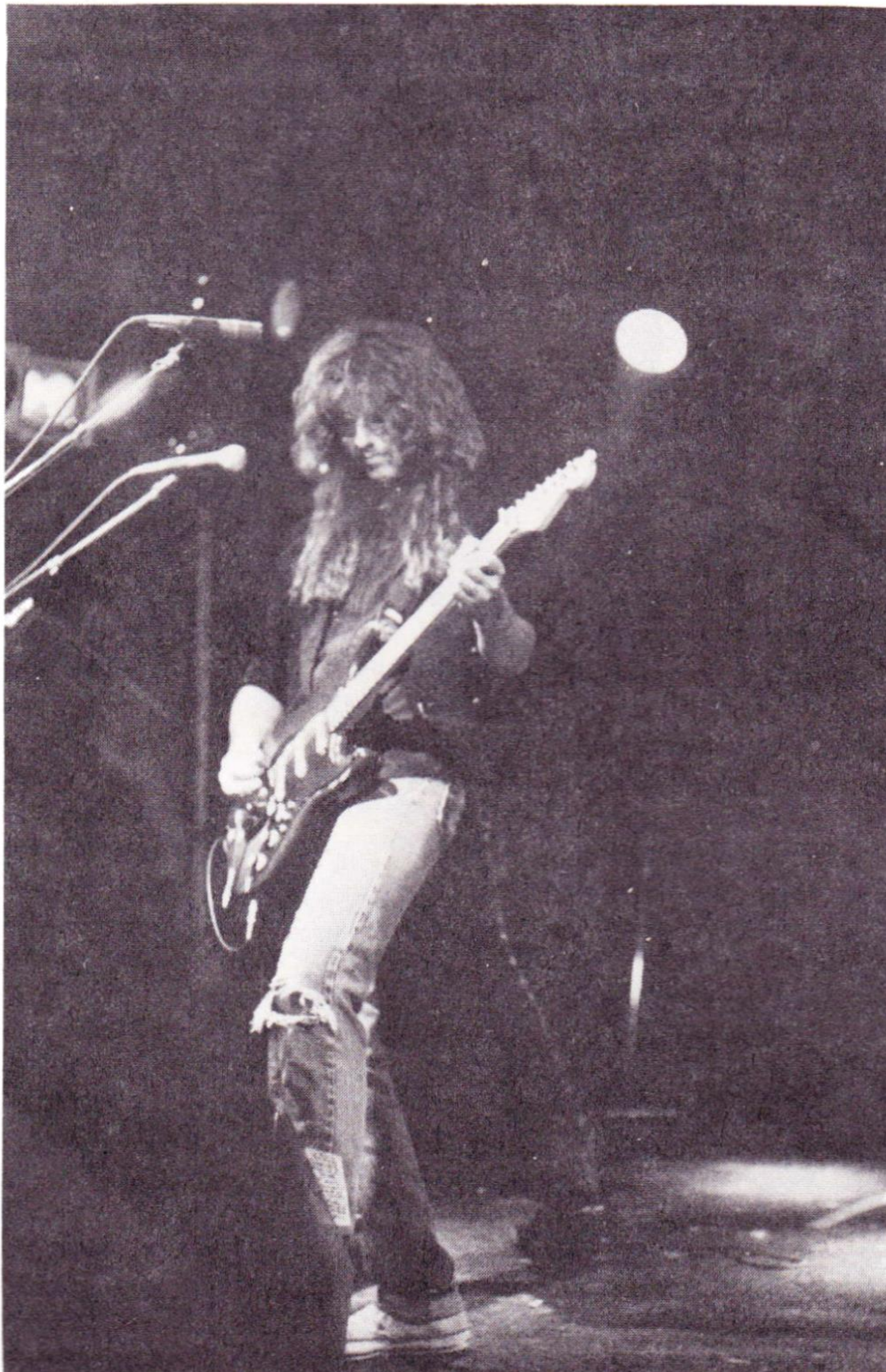
The talented trio from Houston, Texas known as King's X has been out on the road, filling bars and clubs with their eclectic blend of fresh music. During their stop in Austin, one bad editor caught up with these road-weary warriors for the following rap session.

****Tell us how it's been going.**
You've been on the road for a while, doing the real thing, going to England again...

"Nothing special," says bassist Doug Pinnick matter-of-factly, "just playing. More and more people are showing up. It's not like they're coming in droves, but there's more people showing up. Every time we go back, the place gets bigger. Each time it surprises us that there are people who have heard of us."

"We have moments that are special," reflects drummer Jerry Gaskil. "It's not constantly special."

Doug comments that it seems like every third show is special. "It's like the place is full and it's a crazy night and it's a lot of fun and everything happens; and other nights, you know, 10 or 12 kids show up. It's like, they (both) get the same thing and we give 'em the same thing."



****The mark of a professional.** Tell us how you came to Christ.

"It's been an ongoing thing," says Doug. "I don't want to sound like Vengeance (in Issue #17). They're like, 'Uh, I was here and it just kind of evolved into it.' I grew up in church all my life.

"I did have an encounter with Jesus when I was around three. I guess, the way they told me, is I had died or something. I know that Jesus came to my bed and He took me off to go with Him and I got way far from the earth; not very far, but far enough that I wanted to go back, and I kept trying to let go of His hand. I couldn't talk. I didn't know what I was saying. I pulled and tugged and tugged out of His hand and I remember Him lettin' go of my hand and I came back, I remember, in my mom's lap. I was crying. I remember Moody Bible Institute was on and they were playing some organ music. To this day, when I hear that organ music, I wanna cry, because it's fresh on my memory.

"That's what started it, so I always knew He was there and I always believed in Him and I always felt the presence of Jesus, the Holy Spirit, whatever, all my life. I don't

know what it's like to be in darkness. But, when I was 21, I decided I needed to make a commitment.

"What happened there was this guy who was talking about being born again and asking Jesus to come into your life. Every time he said it, his eyes glowed. Literally, they glowed. I saw this light kinda light up. Every time he said, 'Jesus', it lit up. He wasn't talking to me. He was talking to the other guy. I thought, 'Okay.' So, I went to the bathroom and I said, 'Okay Jesus, hey, forgive me of my sins and let's move on.' From that day on, all of a sudden I had this desire to know more about Him. I guess that's when our relationship really started. I really started to get to know Him.

"That's it. Pretty cosmic, huh?" Turning to Jerry, he

says, "How 'bout you Jerry?"

"For me," replies Jerry, "it kind of is as I've grown older I realized that it has been a process. Being in Christ and alive is something that goes on even before we realize it. I guess I was 18 and still in high school. I was in a band with this guy who'd just become a Christian. I noticed that there was something about this guy. He seemed extraordinarily together and happier than ever. I was thinking, 'It must be because he's got a lot of girls.' Come to find out in some kind of passing conversation with his then girlfriend or wife, who mentioned something about being a Christian.

"I thought, 'Goodness! A Christian! You mean I gotta face this again?' At that point I just couldn't deny it. 'This is the time for me to do it.' What actually happened was he gave me this little booklet called, 'Beginning With Christ.' It had verses in there from the Bible to memorize. For some reason, I took it to high school with me to study hall. I just sat down and started reading it and memorizing these verses. As I did that, as that somehow got into my life, it just overwhelmed me and wiped away everything up to that point, so all that I could see now was Christ and that being the Truth. At that point, I guess you could say I became a Christian, born again, whatever.

"I realized that, as I grow up, it's all His now. Even the time before I was aware that He is completely the Truth He said He was. I can't throw any of those days out either, because they all have a certain place and a certain role in bringing me to Him, for me to realize that truth.

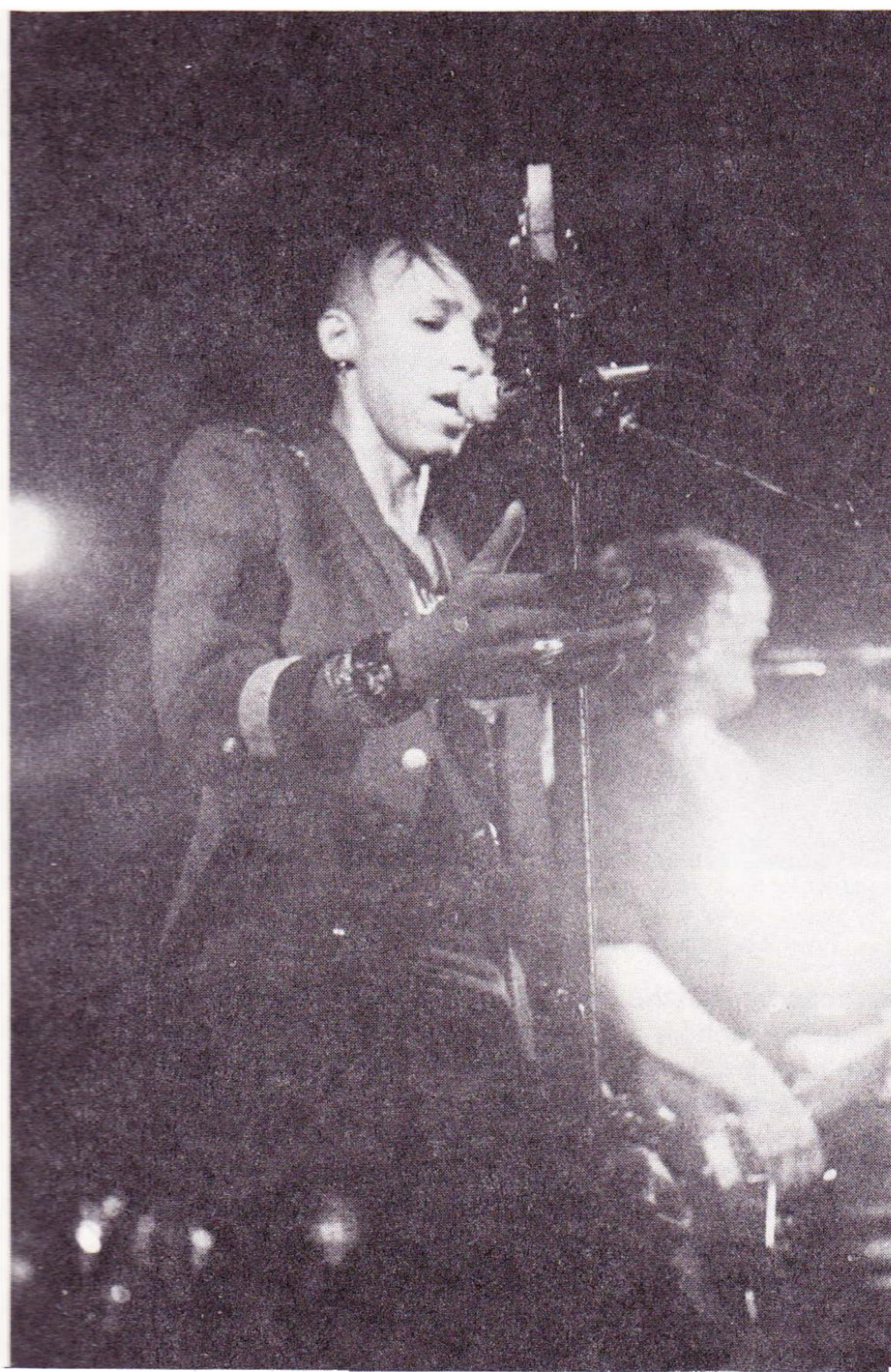
"That's it in a very small nutshell. It goes on and on."

****I definitely see a maturity in all you guys, in the lyrics and talking to ya.** A lot of people I know are really glad and are supporting ya, what you guys are doing. It's a good feeling to see you guys excel in your art, not just the music, but your lyrics. The songwriting is exceptional.

"That's important to me," says Jerry. "It's kinda we're not really doing anything except being ourselves. It just so happens that we've come to realize that Christ is Who He said He was. He's pervaded and invaded our lives and now how we're playing. It's the core of who we are. So, that's gonna come out somehow. I don't see us as out there doing anything trying to make something happen. We're just being ourselves."

****Right.** You don't have some scheme going on.

"It's just enough trying to be us," laughs Doug, "daily going through life, trying to figure it all out and keep it in the right perspective to even deal with some other thing."



"Let's see...What's the next chord?"--Doug Pinnick (Photo D.V.)

"That's why it's so hard for me to put the Christian label on all the things that we say all the time," says Jerry, "on the whole thing. In one sense it takes away from what's really there. There's these pre-conceived ideas and the whole thing, 'Well, you said this though, then how come you're doing this?' Oh stop! That doesn't even play a part. I guess it plays a part, because it's there."

**Yeah, so many people pigeon hole you. Shifting gears a little bit, how do you, Jerry, and Ty deal with doing what you're doing and being married? Is it fun? A drag? A little of both?

"Oh man, how much time do you have?" jests Jerry. "I could write you a couple of books." At this point in the conversation, the front of the bus gets too noisy and we move to the rear area to continue.

"We've been doing this for a long time. I've been married for quite some time now. In three days, I'll be married for eleven years. We've been struggling and trying to figure this thing out for years. Still, I feel like we're at a better place than ever.

"It's just filled with all the things that life itself is filled with: The pain and joy and comfort and the loneliness. It's something that I'm always aware of. It's hard to think of my wife at home without me,

raising the kids and dealing with all that basically by herself. At the same time, we're both happy that we're being who we are. I'm being who I am. It's definitely hard, though."

**How old are your two children?

"Ten and six. You know the boy in the *Over My Head* video? That's my youngest son. In the *King* video, the little boy playing drums is my son."

"In the beginning of *Shot Of Love*," says Doug, "that little boy is Ty's."

**Are you guys gonna do some more videos for this album?

"Probably," says Doug. "We haven't talked about it. We're still trying to pump this one."

**The first time I heard the song *Over My Head* was at the South By

Southwest showcase. You guys came out for the encore and it almost seemed like you guys were going, 'What are we gonna play? I don't know. Let's just do this riff,' and 'Over my head.' It seemed like it was so off the cuff. I know it was planned and everything, but it came off well.

"It was the second time we ever did it," says Doug.

**How'd you hook up with Sam Taylor?

"Three years ago," explains Doug, "a friend of ours just invited him to come to one of our rehearsals. He said, 'Here's a band. What do you think? Can you work with 'em?' Basically, that was it.

"Sam first thought we were awful, and then he started rehearsing with us and started getting to know us as people and that's when we started tapping into who we really were. It seems to be the thing about our band. People start to tap into us as human beings. That's when they really like us. It's more than just music."

**Did Kemper Crabb (who happens to be a big King's X fan) come out to see you last night in Houston?

"Yeah," says Doug. "I go to his church. Our pastor and deacon is coming

out tonight with his kids. Dave Marshall, the guitar player for Arkangel." Upon hearing this, of course, I had to exclaim that Arkangel was the best band ever to exist, which brought knowing grins to both Doug and Jerry, who have obviously heard that comment before about this quasi-legendary group from Houston.

King's X, like Arkangel, creates music that is so creative and original that it immediately attracts loyal fans (which, remember is short for "fanatic"). Their video for *Over My Head* has received lots of support on MTV's daily "Dial MTV" program, which is probably the greatest tool that was used to break Stryper into platinum status. MTV and most secular radio stations seem to have a resistance to playing music that's not part of the worldly flow; unless they have to.

These three musicians, who bear the mark of their King, have the artistic talent to create a trend and mass popularity without trying to or without compromising who they are. **HM**

Bloodgood continued:

producer that we can really feel great about. I think it will be somebody who really

understands what it is we're trying to do and the marketplace we're trying to reach. I see it as being definitely a much more satisfying record production-wise...being just huge sounding, probably more intricate in the vocal arena.

"We're just gonna be able to take a lot more time with it. I don't know what it's gonna sound like. I think we've established our trademark and what people can expect from the band, kind of what you've heard on the first four albums. I don't think we'll get too radically different from that. I just hope we can take it to a point now where it just sounds the way we've always wanted it to sound, but never really got the time nor the budget to get to that point." **HM**

METAL TRACKS

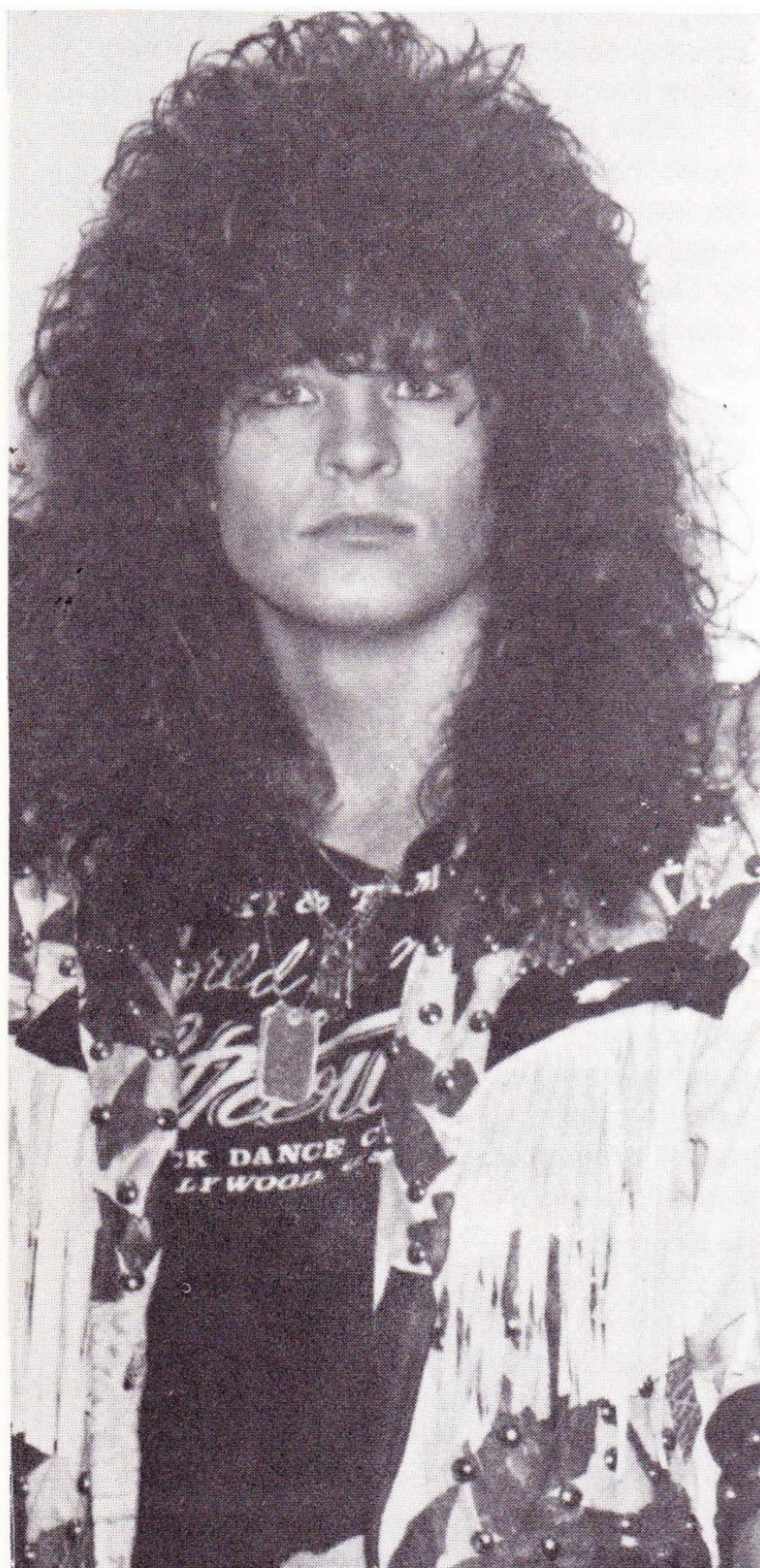
Rez is ready to release their newest album, *Innocent Blood*, and get on the road to support it. This time around, they have a few new plans. One of them is to play in smaller towns. "We are concerned that some people have been lost in the major concert circuit shuffle," says guitarist Glenn Kaiser. They are also planning on involving the entire community in which they play. The promoter will work with churches on a common concern, such as shelter, crisis pregnancy center, food bank, or drug rehab center. The goal will be to activate the Christians in the town as well as reach the lost.

Rage Of Angels has broken up. Xalt is in the studio for Pure Metal Records.

METAL TRACKS continued on page 9...

HERE COMES THE BRIDE

By Doug Van Pelt



Dale Thompson

Here we are with Dale Thompson of Bride, who've just released their third album, "Silence Is Madness". Between working nine and a half hours a day, auditioning new drummers, and rehearsing for upcoming October dates in California, Dale was nice enough to squeeze in this interview.

****What are the different songs about on "Silence Is Madness"?**

"The first song, **Fool Me Once**, is basically about all those t.v. evangelists and all those deceivers of the world that have made a lot of money off Jesus Christ, who've nailed Him to the cross time and time again for their own indulgence, their own greed, their own satisfaction, and their own egotistical, arrogant attitudes." (Whoa! This sounds like the interview got off to a fiery start, but I've edited and switched the order of questions asked.--ed.)

"This song goes out to all those people, who I hope one day will face prison, who have cheated God and cheated their viewers out of a lot of money.

"On every album that we've done



Troy Thompson holdin' up his brother

so far, we've started the first song off with the deception of t.v. evangelists, the preachers of the church who run off with the piano players, and thing like this. On **Show No Mercy was Evil That Men Do**. That song was about the way that the preachers look at you and say, 'Well, because you have long hair, you're a sinner. Because you don't talk like us and act like us and you don't kneel down every time I ask you to, because you don't raise your hands when I ask you to, because you don't blink when I ask you to, you don't belong in our church.'

"On the **Live To Die** album, **Metal Might** was a very strong song which spoke about the power that preachers and all these deceptive people had. If you've got the money or the fame, then you've got the power. It was basically a song about playing music for the reason of feeling called by God to do it.

"**Fool Me Once** is hitting the subject of t.v. evangelists in a different way. It's like, 'You're not gonna fool me again. I won't be deceived. I'm not gonna send my \$50 donations every week so that you can feed your St. Bernard, so you can buy your new six foot t.v. screen; while kids on American streets are starving to death, while there's still crack houses in this world, while there is still prostitution, while there's still murders, while there's still child abuse, and wife beatings.'

"I won't support people that don't need to be supported. There's people out there that are hurting, that are starving. There's people out there that need Jesus Christ. That's where I'd much rather send my money.

"The next song, **Hot Down South Tonight**, is about a girl who decided that she wanted to be a dancer. As she got more involved in the dance, she realized that she needed the money. That's when she met up with a fellow who we'll call 'Mr. X'. Mr. X decides that, in order for her to make it in dancing, she has to do some type of

dancing that is actually unlawful. This dancing leads one thing to another and she winds up selling her soul. She doesn't make it back.

"Signed her name on the rosary
Unchained her greed like a deadly disease,
She lost her chance,
But the girl got to dance
Forever lives with the guilt and shame.'

"She sold her soul to be a dancer. When you go out to Los Angeles and meet people out there, you realize that a lot of these people are out there looking to be stars. That's what the song is about--a girl that wanted to be a star. She became a star alright, but she lost her soul in the process.

"The song **Silence Is Madness** is about a Nazi war criminal, who had persecuted the Jews, killed Jews in the gas chamber, and did all types of vile acts for Adolph Hitler. They catch him after the war and, of course, he was found guilty of these heinous war crimes.

"They decided to lock him away. Instead of locking him in a prison where he could have conversations with other people and where he could be friends with other people and have a normal prisoner relationship, they locked him in a prison where he was all by himself. People were ordered not to speak to him. He ate his meals everyday and they gave him a library so he could read books, and that was it. He had no human touch. He had no human companionship. He had nothing.

"It's the same thing as being separated from God. The loneliness that you feel when you feel like God isn't there for you anymore, when you feel like there's no hope..when everything is just falling apart. Everybody needs companionship, everybody needs love. This man didn't have any love. A lot of people out there in the world today don't feel like they're loved. That's

why they do the things that they do.

"Until The End We Rock is about the way that the band gets up on stage and plays, and it's as if we become Jesus on stage and we're being crucified for the people. The lyrics, 'Raised a cross, I'll bleed for you, how my soul cries out for you.'

"Jesus died on the cross for your sins. We die on stage that you might see Jesus through us and that you'll be able to come to the knowledge of Jesus Christ and Him crucified. That's what it's about. No matter what happens, we are gonna be there until the day we die, playing our music and spreading the Gospel and doing the very best that we can.

"**Evil Dreams** is about a young man that dreams about power and authority. It could be the anti-Christ, a politician, your preacher, anybody you want this song to be about. Anybody that has dreamed of power and has taken this dream and who has made it distorted, who has demented it with evil thoughts. Now he's fighting to get the dream out of his head, because he knows he's headed for a major crash. Then the end has a little rap session. When it goes through all that, it's like, 'Hey! I'm fighting for my salvation.' This guy wants to come to the knowledge of Christ.

"**Under The Influence**, of course, is about drinking and driving; but, much more than that, it's about the Carrolton, Kentucky bus crash, where 27 kids lost their lives, because some maniac in a truck crossed the median, drove approximately a mile and a half up a four-lane highway on the other side of the road and, being so plastered and so intoxicated, he didn't even see a school bus full of kids. He plowed into the school bus and these kids burned to death. Anybody that thinks drinking and driving is cool has definitely lost their mind.

"**All Hallows Eve** is about the evils of Halloween.

"**No More Nightmares** is about child abuse. I didn't want to make it so blunt, but we do tell people at the beginning of the song in concert what this is about. It's about the kids that go to sleep at night and they don't know if they're gonna be woken up abruptly and beat, if they're gonna be able to wake up and have a meal. They don't know if they're gonna get bruised or whatever. It's about the children. Child abuse is a crime and should be punished.

"We feel for the kids, because these kids are gonna make our future. We can talk about Jesus returning and all that, but what if He doesn't return for 50 or 60 years? What if He doesn't return for 150 years? These kids are gonna grow up. We can't expect Jesus to come down here and make everything perfect. We have to live like there is a tomorrow. We have to take care of what we've got, what God has given us. **No More Nightmares** is about that: taking care of the kids.

"**Rock Those Blues Away** is about some old wino that basically is rocking those blues away. He just found a new life. He's found a new home and that's what he wants to do. He's laid his bottle down. He's gotta fever, but his fever is the **Lord**."

****How did you feel about Cornerstone? What felt wrong and what felt good?**

"I wasn't too thrilled with playing Cornerstone. I enjoyed the fans. I enjoyed the warm response we got...the way the kids charged into the auditorium and rushed to the front to get positioned. I liked the people that were there for supporting the bands.

"What I didn't like about it was the organization. I just didn't feel like the Cornerstone officials took enough personal interest in the bands, to make the bands feel comfortable. We felt really out of place. We just didn't feel like we belonged there once we got there. We were just a bit confused about everything. We weren't welcomed by anybody. I'm sure none of the other bands got any better treatment.

"The thing of it was, we went up and played for nothing. We played Cornerstone free. Yes, we agreed to play free. We didn't want a big red carpet rolled out for us or anything, but just a kind word of 'Thank you for coming. It's good to see you. How was your trip?' Things like this would've made us feel a lot better about the festival. Once we got there, it felt like a free-for-all, like we were on our own.

"If I had been a lost person there, I wouldn't have gotten anything out of it, because I would've wandered around. There was nothing there to grab my attention. That's the thing that really got me. The bands were all great, but Cornerstone itself...we probably won't play Cornerstone again. We probably won't be asked to play Cornerstone again. But, even if we were asked, we'd probably decline."

"We can talk about Jesus returning and all that, but what if He doesn't return for 50 or 60 years?"

****How does Bride fit in with that crowd?**

"I don't think we fit in real good. I am good on stage. I am a good entertainer, a good performer, a good story-teller, but I am not good at socializing. I feel very awkward in a tent praying with other people. I don't feel comfortable with people I don't know, but that's just me. I'm saying it's wrong to do any of this, I'm just very uncomfortable. I don't like the outdoors very much. I'd much rather sit in the house than to be outside in a field somewhere. That's just me."

Bride cont'd on next page

METAL TRACKS Cont'd:

Star Song has released their "Ultimate Series", which includes rap, rock, dance, and metal. There are 12 cuts on each album. The metal cuts are: "It's A Jungle Out There" by Mastodon; "Faith, Hope, & Love" by Shout; "Blinded" (a previously unreleased track) by Messiah Prophet; "Sword Of Victory" by Sacred Warrior; "Heartbreaker" by Neon Cross; "You Live Fast" by Scarlet Red; "Living In A Lost World" by Whitecross; "All Fired Up" by Petra; "Burn" by Vengeance; "Do You Still Believe In Love?" by Rage Of Angels; "Shadows" by Rez; and "Let's Be Frank" by One Bad Pig. Star Song is also seriously on the lookout for a few metal bands.

John and Dino Elefante have recorded an old Dwight Twilley tune, called "Girls", that shows up in the new Mark Harmon movie, "Worth Winning"--which I hear is not a movie worth viewing.

"Anglo Saxon Metal" will be the name of a new compilation album by Pure Metal, featuring European metal bands.

Tony Rossi is putting the finishing touches on his solo album.

Saint is working on a new album, which we might see during the first quarter of 1990.

Whitecross will be doing a 7-day missionary tour through Guatemala.

Jerusalem has seen God move powerfully at some of their concerts. A friend of mine, name Eric, who talked with Ulf last summer, said Ulf told him that hundreds of people fell under the power of the Holy Spirit at one of Jerusalem's shows. This has affected the band deeply, obviously, and they want to wait until their new music is anointed enough before they record something again. Refuge President, Ray Nenow, says that Ulf has been ministering at different churches and stuff by speaking in seminars and playing with an acoustic guitar. Ulf plans on spending a couple weeks in Russia soon for more of the same.

Eternal RYTE, who is gearing up to record their debut album on Pure Metal Records, will be produced by John Petri, not Caesar, as reported in last issue's Metal Tracks.

Bloodshed, the power metal band from New Braunfels, Texas has broken up. If you were one of the many who ordered their tape, here's some good news: you can order tapes at the following address for \$4 each--Bloodshed, 9322 Magnolia Ridge, Houston TX 77070.

Whitecross filmed a video up in Canada recently, where about 1200 kids went nuts. Their new drummer is named Michael Elliot, not Davy Ledford, as reported in the last issue. Apologies go to Scarlet Red for any confusion created. Michael had played with the Scarlet Red folks before they were Scarlet Red. Reports from the road are that the new lineup for Whitecross is really hot. Now traveling with a sound crew, Whitecross is the band to see.

Abortion is murder! Some Christian musicians are fighting this holocaust with recording projects. So far, **Metal Tracks cont'd on page 11**

****Tell us about the personnel changes in Bride.**

"Right now, this is the way it lines up: Dale Thompson on vocals; Troy Thompson--the only guitarist; Frank Partipilo on bass; and the drummer is...who knows? Steve Osborn left the band right after Live To Die. He left the band to pursue other musical interests.

"Stephan Rolland, alias Steve Gilbert, our three-years of dedicated drummer, was excused from the band, because we felt like the new musical direction that we are going in needed a different type of drummer. When you make changes in musical directions, sometimes you need to make changes in your musicians in order to make the songs more believable in the style that you're playing them.

"Right now we're playing with a substitute drummer, who is a very good friend of mine. I think that everything is working out real well with him. We're doing two more shows with him in California and then he will be out of the band, because he's doing an album with his band, which I'll keep unnamed.

"We have been auditioning drummers and we've pretty much nailed it down to one guy, which I won't name at this time, just in case things don't work out. He's a very superb drummer. One of the best metering and time keepers in the business. I feel like, with the new direction of the band, it takes a tight drummer. That's what we're going with. We're going with a more grooving sound."

****Tell us about the new musical direction.**

"It's basically getting back to the basics of rock and roll. It's not so much the complexity and the odd beats and weird chord patterns and such that has labelled us in the past. We pretty much are gonna just basically play rock and roll and get more away from the real heavy thrash stuff. I guess our new musical direction is a real toss-up. There's a lot of everybody in it, from Aerosmith to Motley Crue to Dangerous Toys to Guns 'n' Roses to INXS to U2, you know, anybody that's ever played real cool music in rock and roll. That's definitely the direction that we're going, rather than seeing how fast we can play or how high I can scream and things like that.

"You'll not hear much of the new musical direction on *Silence Is Madness*. I'm excited that *Silence Is Madness* is out, but I'm a lot more excited about the new material, because I think it's taking us in a better direction. I think that it will definitely reach a wider audience, because we won't lose our rock edge. It's still gonna be hard rock. It's still gonna be real kickin' music, but it's not so much gonna be the real thrashy sound. We're dealing with a lot more 'boy meets girl', social problems in the newer music.

"We have experimented with it live in concert, and the kids like our new musical direction a lot better than the old stuff. I think you need to change with the times. I

think you need to keep the band fresh. I think the ideas need to continue to flow in and the artistry of the band needs to be developed and the maturity. Spiritually, the band is doing very well and I think this new direction will help us spiritually."

****Tell us about your family.**

"I have a wife and a son. I've been married four years. My little boy just turned three in September. My wife is very supportive of the band. She co-wrote *Silence Is Madness* and *All Hallows Eve* with me. Both of these songs are old, written back in 1985. We just now saw them fit to record.

"My parents are very supportive of the band. My mother takes care of a lot of our mail right now. They have supported us from the beginning. It's a shame that parents around the world don't support their kids when they're working for the Lord, because they could just as easily work for the devil.

"It's still gonna be real kickin' music, but it's not so much gonna be the real thrashy sound."

"Troy is my little brother and my guitarist. We've played together all of our life, from Southern Gospel to Contemporary Christian music to Rock and Roll to Heavy Metal to Thrash; and now we're going back to Rock and Roll again.

"Troy and I write very well. I've tried to write with other people...Troy knows what I'm looking for in a song and he achieves it. He pulls things out that we need. Nobody else is able to interpret me like he does. I'm not a musician. I've played bass for a little bit, but never really got the full concept of being a musician. Troy and I are very close. We write constantly. I have enough material to where I can record four albums per year from now until 1995, and still come off with good quality albums. Pure Metal is considering doing me a solo project, so that's pretty cool.

"Troy and myself will continue to write whether or not we're signed to a record company or not. I feel like we have enough of an underground following and support that we can keep our band going and keep it alive by just recording on our own if we have to."

****Tell us how you came to know Jesus.**

"I was probably 12 years old. I've been raised in church all my life, as a Methodist. I went to a Church of God and I felt the need to go up to the altar and give my life to Jesus Christ. I did and I have stuck with it ever since. I've been a Christian since I was 12, and now I'm 26. I was always taught about the Lord and about the Bible. Anytime you raise a child to know Jesus

Christ, he'll never forget Him. Never be ashamed or afraid to teach your children about the Lord, because it's something that sticks with 'em more than anything else, more than your high school or college education, because Jesus Christ is the difference between wrong and right, which is a lot more important than two and two is four."

****Why should Heaven's Metal readers go to church?**

"The Bible says going to church is an uplifting experience. It is good for your fellowship. It's good to have the Word preached to you. It's through the foolishness of preaching that people are saved, that people come to know the Lord. It's good to learn. It's good to have a good teacher. It's also good to interpret what the Lord says in your own heart. Don't let people make decisions for you. As a Christian, you need to be independent enough to be able to know what is right and what is wrong, and the way the interpret the Bible.

"When you come to parts of the Bible that you don't understand, ask people's opinions. Don't ask what their doctrine is. There's a lot of different beliefs and a lot of different religions. One thing stands sure though, you must be born again to enter the kingdom of God. That will always stand firm, no matter who's doctrine you take to. That is the one universal thing. There's no way to make it to heaven unless you're born again. Born again means being born of the Spirit, giving your life over to Jesus Christ, confessing Him with your mouth that He is Lord, and going out into the world and letting your light shine, so that other people can see Jesus through you."

****Anything else you'd like to share?**

"We have a real concern for the youth of America. Our hands are tied. We can do nothing unless we continue getting support from the record company and from dedicated fans and concerned people. We cannot reach the youth without people buying our albums; without the record company getting us to do albums.

"It's not a game that you play. It's not a money-making scheme. What it boils down to is helping people make eternal decisions. Helping people decide, 'Well, do you want to go to heaven, or do you want to go to hell?' It's not the point of 'You're going to hell, because you didn't have a choice.' The point is, you have a choice. You make your own decision.

"I would like to see the streets cleaned up. I'd like to see the cocaine and the crack taken off the streets. I'd like to see pornography done away with. One thing that really bothers me about the youth of today is how loosely the pornography and sex is. We are in contact with sexual situations, men and women are both exploited on t.v. commercials and on t.v. everyday. The only way that we can stop this is if Christian music continues to advance. We want to see all of this stuff cleaned up, done away with, where the chil-

dren can live in a good society and we don't have to worry about the pains and sufferings and hunger and abuse, where we can live as the Lord would want us to live.

"Of course, people say, 'Well, it won't happen.' It can happen. That's why things don't happen, because you lack faith. We can clean drugs up. I really believe we can. It's my concern that we see kids not having to make decisions to take drugs or not to take drugs. If drugs aren't there, kids don't have to make that decision. And yes, other temptations will come up. There's a lot of Christians that have shared stuff with me that they have problems in the flesh with pornography and with sex. The thing of it is, though, if you walk into a porn shop and you buy pornography, watch pornography, or if you do anything to support that, then what you're supporting is not just that magazine company or video flick, but you're supporting child abuse all over the world.

"Kids are being taken, used in movies, and being killed. Satanism is very much involved in the porn world. So, you're promoting satanism, child abuse, and perversion. All this has to do with one issue, which is sex. If you cannot control your sexual behavior, then you need help. I believe that it's a disease, that it's an addiction, just like alcohol or drugs.

"It's an issue that Christians always back off of, because it sounds dirty. Yes, it is dirty, and yes it is nasty, and yes it is something that your mothers and fathers don't want you to hear, but what they don't

understand is: you've already heard it all. You've probably seen it all before you reach high school. Your mothers and fathers are thinking, 'Well, my junior is safe, because I take him to church.' You ask yourself this question, 'Are you looking at dirty magazines? Are you doing this? Are you supporting pornography?' If your answer is 'yes', then you need to consider that, by supporting one cause, one thing, you're supporting a mass of things. There's just so much evil in the world today. The only way we can stop the evil is to stop it in our own heart. Once we stop evil in our own heart, then we have the opportunity to help other people. You can't help people unless you can help yourself. So, remember that."

HM

Metal Tracks cont'd:

they're all "adult contemporary" style. One is called "Hear Their Cry" and is available for \$5/cassette or \$10/cd at: Attention/Hear Their Cry Project, 8850 Goodwood Blvd, Baton Rouge LA 70806. Another project is being produced by Kemper Crabb and is called "Cry For You, Baby". Both should receive national distribution in Christian bookstores.

The Warning's Tracy G. was in a car accident that broke his upper arm. This had obviously delayed the release of his latest project, "Shattered Faith". In other

Warning news, The Furnace Room will be releasing pre-Warning music. Write PO Box 1260, Youngstown OH 44501 for details.

Those of you wishing to voice your desire to see some of Christian music's classic albums on cd might join John DeLaurentis in his letter-writing campaign to the major record companies. If you'd like to write 'em, here's some addresses: Myrrh, 6767 Forest Lawn Drive, Suite 110, Los Angeles CA 90068; Sparrow, PO Box 2120, Chatsworth CA 91311; and Broken Records, PO Box 2556, Chino CA 91708.

If you receive the PTL Network, which has changed its name to "The Inspirational Network", has a new Christian rock video show called "Contemporary Christian Television" (CTTV) at 9 pm (EST) Saturday and 1 am Sunday. For those of you who don't know, TBN has a half-hour show called "Real Videos" that occasionally shows Stryper and The Altar Boys. It airs Saturdays at 3 am (EST) and Sundays at 2 am (EST). The Gospel Music Network airs on some cable stations as well.

Craig Erickson, of Red Sky, was featured in Guitar For The Practicing Musician recently. He reports that the ex-singer for Ruscha, Andy Denton, has formed a new band called Archon with the ex-Ruscha guitarist. Could be hot stuff...

A White Metal Fan Club has been started in Brazil. Those interested or willing to help out with tapes, etc. write: Salatiel Ramos Ribeiro, Rua Servidas, 200 CEP 31650, Belo Horizonte, MG-Brazil. (Cont'd)



The advertisement features a CD cover on the left with the title "Bride's Silence Is Madness" and a picture of a bride in a dark, possibly prison-like setting. To the right, the title "SILENCE IS MADNESS" is written in large, stylized letters made of bones. At the bottom, the text "BRIDE'S BONDAGE BREAKING BONE SHATTERING NEW RELEASE" is prominently displayed. A small logo for "PURE METAL RECORDS" is in the bottom left corner.

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Metal Tracks cont'd:

Next year's Cornerstone Festival will be from Thursday, June 28th to Sunday, July 1st.

R.E.X. Records will be sponsoring the Metal New Talent Stage at next year's Cornerstone.

Narrowpath Records is now a division of Refuge Music Group. Soon to be released are: Torn Flesh's "Crux Of The Mosh"; The Crucified; Breakfast With Amy; and The Swoon.

Mad Hatter/Armor Promotions is a new concert promotions company made up of ex-Chariot members Paul Aviles and Louis Filardo. If you live in Florida and would like to be on their mailing list, write 'em at: PO Box 1389, Edgewater FL 32132.

Tempest should have a new record out in May. They need a new drummer right now. They plan on hitting the studio in February.

Zion got a KKKK 1/2 review in Kerrang! for their "Thunder From The Mountain" cassette. Those of you waiting for a cd may have to wait longer.

Spring Arbor has picked up the following titles, which you can special order at your local Christian bookstore and receive in less than a week: Thresher - "Totally Possessed"; Chosen Stranger's demo; the "Greetings Of Death" custom tape by Deliverance; "Human Sacrifice" cd's by Vengeance; plus the "Return Fire" and "Automoloch"

cassettes by The Lead.

The Big Rage compilation cassette and cd should be out by year end. Possible bands may be: Paradox; Torah; Archangel; Lust Control; Brighton; Seventh Seal; Mitch Bohet and Zeal. Contact Sanctuary at 1-800-548-5222 for info.

Gym Nicholson, of Undercover, recently lost his wife, Debbie, on October 4th during complications in surgery on her kidney. They were married just seven months and without insurance. A memorial fund has been set up to cover funeral costs, etc. A cash gift would be most appropriate at this time, due to Gym's financial situation. A memorial fund has been set up to cover funeral costs, etc. in care of Ann Bullock, 722 S. Vale Ave, Anaheim CA 92805.

Ozmothoq is still alive and kickin' in Ohio.

David Raymond Reeves, the ex-vocalist for Neon Cross, has a new band called Trilogy. Reports I heard from Sanctuary folks indicate a hot, Zeppelin-type sound.

Lex Rex, that hard-rockin' band from Tennessee, has signed with Pan-Trax Records. Looks like it's mostly a re-issue of their custom tape "Beat The Heat".

Chosen Generation is a new band from Northern Virginia that is going into the studio soon to record a 10-song tape, due out in February.

Eric Rose of Chosen Generation reports that Taker has broken up. Early speculations are that guitarist P.J. Bussey and Danny, their bass player, will join forces with

Robby Lee and Armageddon.

Vertical Take Off is a new cassette only independent label. The first two releases are by The Lead: "Automoloch" and "Return Fire". Future projects include the Florida-based Angelica, who, of course, will be changing their name soon; Randy Matthews, who will be re-issuing "Plugged In", as well as a new one called "Elvis Has Left The Building, It's Randy Matthews"; and Julio Rey's projects under the guise of King James And The Concordances. Mark Eastman, the founder of this label, has a long history (Hey! That pun just happened. I didn't plan it.—ed) in judging the needs of bands and the climate of the industry as the music buyer for Long's Christian Music, who by the way have a good track record in mail order business. Mark's idealistic profile for future bands include influences of Aerosmith, Led-Zeppelin's "In Through The Out Door" era, and a smooth but funky Robert Palmer sound. If you have a demo you'd like considered, send to: Vertical Take Off Music, PO Box 540975, Orlando FL 32854-0975; or call (407) 898-6515.

Mark your calendars! Leviticus has 10 dates on the West Coast booked with Rez in mid-February.

Deliverance has been added to the roster of acts booked by Jim Palosaari through Master Rock Agency. Rap act SFC was also recently added.

Speaking of Deliverance, Dave Johnson of White Throne reports that Roger Martinez traveled with the group to a Bay area concert and stepped out for a performance of "White Throne". George Zebra, ex-Recon guitarist, has replaced Glenn Rogers in Deliverance.

"Vacation From Hell" by Rapture is available for \$6 (with checks made payable to Randy Rocker) by writing: 8436 E. Roosevelt St, Scottsdale AZ 85257. They are currently looking for a new drummer. Interested parties write to the above address.

Steve Whitaker was substituted for by Dave Lavine for a few gigs on the "State Of Control" tour; and not John Christianson, as reported in the last issue. Dave has drummed for both Judea and Ransom.

Holy Soldier came up with 10 new hot tunes while in pre-production with David Zaffiro. Look for their long-awaited debut album in February.

Joshua has filled their vocalist and bassist positions and they're gigging in L.A. They opened up for Julian Lennon up near Santa Cruz earlier this summer with the new lineup.

Have you heard the "Metal Melt-down" cassette released by Pure Metal Records? It features interviews with lots of their metal acts and snippets of many of their songs. Retail at \$3.49.

Giant was recently on the Arcenio Hall Show, where they played "I'm A Believer". They put on a good performance. It's hard to believe that both Dann and David Huff used to be in Whiteheart. You've come a long way baby!

Ty Tabor, the guitarist for King's X, could be heard riffing through an esoteric version of "Jesus Loves Me" during his solo in concert. It can also be heard at the end of "The Burning Down" on their latest album. **HM**

AWAKE! O Sleeper, Rise From The Dead, And Christ Will Shine On You

By Michelle Varga



Awake, left to right: Jesse Villegas, guitars; Mike Botello, bass, keys, & vocals; Robert Battalion, drums, vocals.

Although the Christian music industry is limited and not exactly thriving in Austin, Texas, the guys in the local Christian band Awake seem to look at it as a test to see how far they can go. They all have good feelings about the music that they write and perform, and with God on their side, how can they lose?

I was able to catch up with Jesse Villegas, Mike Botello, and Robert Battalion of Awake. After the interview, I realized that God plays a very important part of not only their lives, but of their music also. Here's what they had to say.

****Tell me how you all came up with the band name "Awake".**

"Well, since I came up with the name," says Jesse, "I suppose I get to answer this question. The meaning of Awake is not only for the Christians, but for the non-Christians also. It means to be awake spiritually. It's like Robert here says, 'There are two types of men in this world: The ones that haven't found God yet and are asleep; and the ones who have accepted Jesus Christ as their savior, who are awake.'"

****Does this name represent how each of you relate to God?**

"Most definitely. We are all awake."

****How long has Awake been playing together?**

"This will be our eleventh month together," says Robert. "I understand that Jesse and Mike started playing together before I joined the band, but as a trio, we have been together for eleven months."

****Have each of you been in other**

bands?

"Yes," answers Mike. "We have all been playing for quite some time. I have been in Revelation, Matrix (not Dale Thompson's--ed), and Assailant. Jesse has played for Spector, Militia, and Trixi. Robert has played drums for over 15 years and played in bands named Hexx, Ivory Black, Black Widow, and Arch Angel. There are a few more bands, but not enough time to name them all."

****How long have each of you been Christians?**

"I've been a Christian since early this year," says Robert. "I have always believed in God. I was brought up to be a Christian. Here lately I have been attending Mission Hills Church in Austin and I feel that the Spirit of God has been much more apparent to me. The church is so filled with love...I can look around and feel it. It like it, cause it's spontaneous and not monotonous. As for the other guys, Mike has been a Christian since 1983, and Jesse has been one since 1987."

****Tell me about the songs you are writing and playing.**

"They are all very positive," says Mike. "The key to all of our songs is to spread the truth and reality of God to make others be awakened. We try and base our songs to ideas that people can relate to, such as death, suicide, and family problems. Using this idea, we take the song and try to turn it around in order to show people how God would want them to handle these sort of situations. We all think that's a great tactic. The music and songs are good."

****Are all of your songs originals?**

"Yes. We do play a few songs during the shows that aren't (like "Free Will" by Rush, re-worked to say "God's Will"; and "Wrath Child" by Iron Maiden.--ed), but all of the rest are all originals."

****Who writes the songs?**

"All of us help in writing the songs. I have written most of them. Jesse, I believe, has written two and Robert a few more. We all feel like, as a group, we should all participate."

****I have noticed, just by listening to all types of music, that most songs are written out of a personal experience or something that one wants to experience in the future. Does Awake follow this pattern?**

"We try to write songs about things that are close to the heart," says Robert. "Our songs are very touching. One song Mike wrote, called 'Change', was about how he felt when his parents got divorced. The song is a real tear-jerker. We don't write songs to bring people down and depressed, we write what we feel in our heart. That can sometimes bring a tear or two to the eyes."

****What goals have you guys set for the future?**

"To write good songs and keep unity among the band," says Mike.

****Does Awake intend to put out an album?**

"Yes," says Robert, "soon. We have already recorded 30 hours. We have been in the studio for two days."

****What label will the album be on?**

"We signed on with Shadow Records," says Mike. "We got the label through my dad. He has a friend that is a major representative in this company."

****What will the title be?**

"It will be called 'Spiritual Warfare'," says Robert. "We decided on this title because everything we do, say, and think is spiritual warfare. It's all good versus evil, whether people choose to believe it or not. The title track fits right in with the songs on the album. I believe it'll be great."

****Do you all have a preference on where you like to play?**

"It doesn't really matter to us if we play at a club, bar, or Christian center," says Jesse, "as long as we get a chance to prove ourselves and spread the Word of God. It's like



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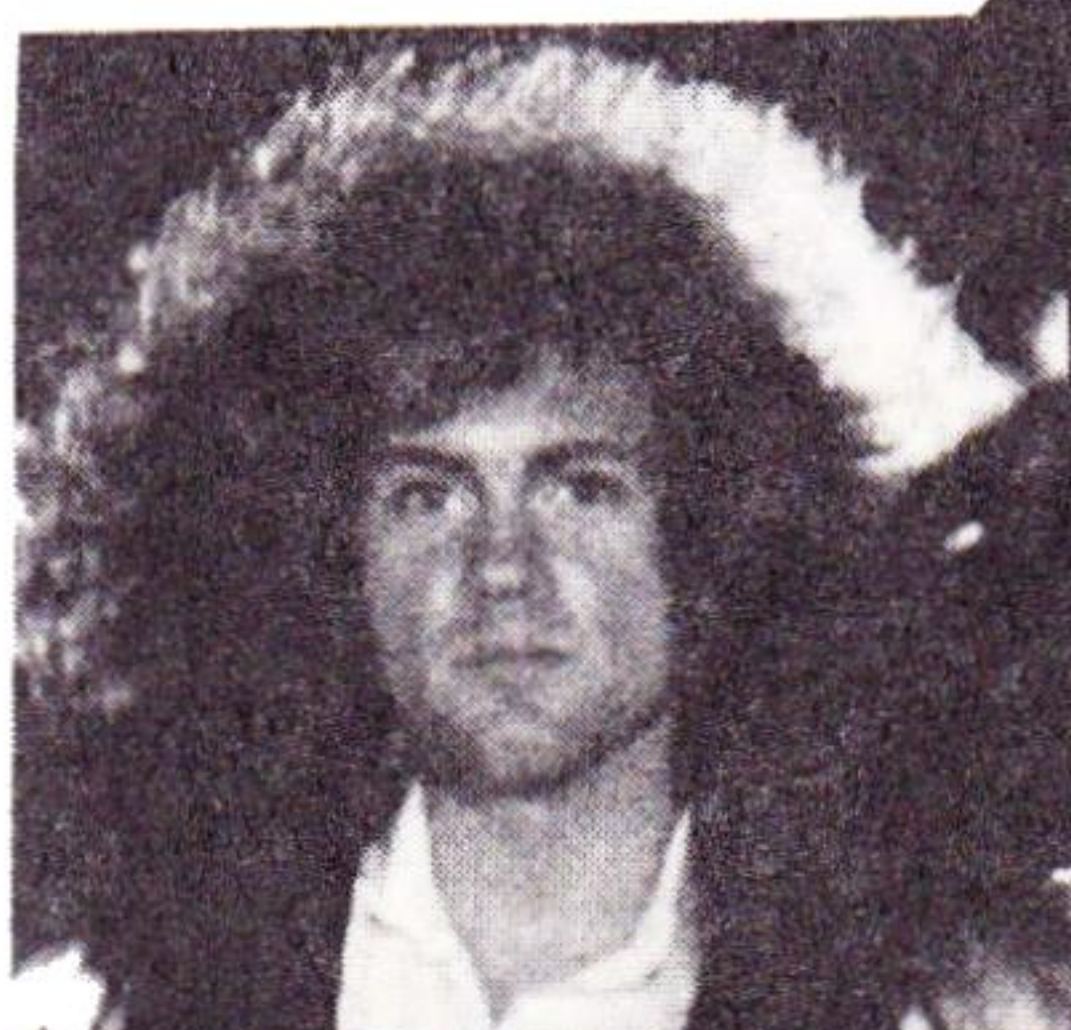


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ARMOR	Get Armed	☐	☐	☐
AXEMEN	Metal Compilation	☐	☐	☐
BARREN CROSS	State Of Control (CD - Add \$2)	☐	☐	☐
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BELIEVER	Extraction From Mortality	☐	☐	☐
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BRIDE	Silence Is Madness	☐	☐	☐
BRIDE	Live To Die	☐	☐	☐
CALIFORNIA METAL I	Metal Compilation	☐	☐	☐
CALIFORNIA METAL II	Metal Compilation	☐	☐	☐
CREED	Sign Of Victory	☐	☐	☐
CRUCIFIED, THE	Crucified (Hardcore)	☐	☐	☐
DELIVERANCE	Deliverance	☐	☐	☐
DELIVERANCE	Greetings Of Death (\$6.98)	☐	☐	☐
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DIVINE RIGHT	Power Change	☐	☐	☐
EAST COAST METAL	Metal Compilation	☐	☐	☐
ETERNAL RYTE	Eternal Ryte (Nov. 24)	☐	☐	☐
GUARDIAN	First Watch	☐	☐	☐
HEAVY RIGHTEOUS METAL I	Metal Compilation	☐	☐	☐
HEAVY RIGHTEOUS METAL II	Metal Compilation	☐	☐	☐
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PARADOX	Power & Glory	☐	☐	☐
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REZ	Innocent Blood (Nov. 24)	☐	☐	☐
REZ	Between Heaven & Hell	☐	☐	☐
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STRYPER	To Hell With The Devil (CD - Add \$2)	☐	☐	☐
TEMPEST	Eye Of The Storm	☐	☐	☐
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WHITECROSS	Whitecross	☐	☐	☐
WHITE METAL INVASION	Metal Compilation	☐	☐	☐
X SINNER	Get It (Nov. 24)	☐	☐	☐
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1989

(Awake cont'd.)

what Jesus basically said, 'I didn't come to serve just the Christians, but others too.'

****Do you all feel that it is a continuous struggle for Christians in the music industry?**

"Yes and no," says Mike. "Yes, because most people tend to put Christian music second best...but that's because people are worldly. The Bible clearly states that, when you are a Christian, you are not of this world. When you're a Christian band, you are entering an area that Satan has already dominated. It's a struggle in that sense. No, because everything you do will be a struggle. It all relies on faith."

****Has it been a struggle for Awake?**

"By all means," says Robert. "Sometimes we can feel the presence of Satan, whether it be through our equipment, our attitudes, or the people around us. He's there. But it all gets down to a test. Life is a string of tests. Like Jesse says, 'We place our faith and love in God.' He's in control."

****Thank you all for all your time. I have really enjoyed your company. I have one last question that I think most readers would like to know: What is the most important message Awake wants to get across to its fans and listeners?**

"God is real and true!" shouts Mike.

Heaven's Metal #22 Page 17



"Trust in God!" says Robert.

"Jesus is alive and living in each one of us today!" says Jesse.

Awake should be out with their progressive metal album sometime early 1990. Central Texas headbangers have had the chance to hear these guys rock recently, with gigs at a local bar in Austin, and with Paradox in San Antonio. The label, Shadow Records, is a new affiliate of a predominantly Spanish music label that is experimenting with some metal and rock (in English). They are currently recording in Corpus Christi every other week-end. If everything goes well, it'll be a smokin' album! **HM**

Just a note: Due to the lack of integrity in some Christian mail-order businesses (like Number One Son), I have set up an accountability structure with Guy Ritter of Mailbox Music. What this means is, if you have a problem with Mailbox Music, which is advertised in this issue for the first time, and your complaint is not handled properly by them, you can write here. I have Guy's personal phone number, his address, and his pastor's phone number. So, if there's ever a big problem, I am set up to help you out. Because of Guy's willingness to set this up, I am confident in recommending his business.



Don't miss Leviticus on tour next February with Rez! Bjorn and Peo (Photo (c) Hanno Viita)



Trading Post classified ads are \$5. Ads should be short, about 50 words or less (see the CMU ad below for reference). Other underground magazines will be exempt from this charge, because we trade classified ads with each other. Radio shows must send ads on station letterhead.

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* **Rizzen Roxx:** \$3 for 2 samples. 10202 Tamarack Dr, Vienna VA 22180 (Haven't seen an issue in almost a year, though).

* **White Throne:** this 48-page monster has over 50 LP/demo reviews, everything you ever wanted to know about Christian Heavy Metal but were afraid to ask. Current issue: \$3, to White Throne, PO Box 20577, Dept. H, Castro Valley CA 94546.

* **Christian Musicians United** is an organization designed to educate, motivate, and unify the musical servants of our Lord-Jesus. All styles represented. For more info, and a free copy of CMU Magazine, write: CMU, 91-16 86th St, Woodhaven NY 11421; or call (718) 296-5536 9-5 M-F.

* **Peace** is a challenging magazine written with articles by young people to help you and your walk with the Lord. For a free subscription, write to: Peace, PO Box 1088, Violet LA 70092.y

* **SlaughterHouse** is a free underground zine. Write: Dave Simmons Jr, 21370 Pine Ridge Ave, Apple Valley CA 92307.

* **Yo Magazine:** Attention all moshers and thrash mongers! If you want a magazine that caters to your (Thrash, Speed, and Hardcore) needs, then you need to order YO! Just send a L.S.A.S.E. with 50 cents postage and then mosh real hard! 9101 Rosanna Ave, Garden Grove CA 92641.

* **White Noise** Subscriptions are \$3. Write: PO Box 1564, Point Roberts WA 98281-1564.

* **Adonai Metal Rock**, a French Christian metal radio show and zine. They need demos, pictures, and bios. Send to: Adonai Metal Rock, Daniel Baillod, Fregimont,

47 360 Prayssas, France. For a copy of their zine, send \$5.

* **The LA mag** that sizzles Satan's kachungas with holy fire...**Gospel Metal!** Just send \$3 for a sample issue or \$10 for an annual subscription fee (3 issues/year) to: Gospel Metal, c/o Keith Day, 3331 E. Romelle, Orange CA 92669.

* **The Pendragon:** c/o Jeff McCormack, 5305 "C" St, Biloxi MS 39530. Lots of up-to-date news, plus reviews, interviews & more, on the signed, the unsigned and the should be signed, white metal bands. Sample issue: \$2 (US); \$3 (Canada); \$4 (Overseas). Subscription (6 issue): \$9 (US); \$15 (Canada); \$20 (Overseas).

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* **Different Drummer** - an alternative Christian music zine. News, reviews, articles, poetry, and stuff on the most alternative and underground music available. Only \$1.50 for a sample issue (\$2.50 overseas) or \$6 for a subscription of 4 (\$10 overseas) to: Different Drummer, c/o Erin Hooper, 1793 Weston Circle, Camarillo CA 93010.

* **Righteous Rock** - Latest issue featuring interviews with Bride, Petra, Majesty, and more! Send \$4 for three issues to: Dennie McGarry, 1039 Morrison, UNC, Chapel Hill NC 27514.

* **Ransom Magazine:** radical Christian writing from the UK. Send 10 British Pounds (or USA equivalent) in International Money Order for a six issue subscription. Send to Ransom, 6 Belle Vue Road, Lincoln, Lines, LN1 1HH, England.

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* **Psychedelic Hemisphere** is a brand new magazine that will be a heavy duty blend of heavy metal and classic rock. It'll contain a white metal section, so all bands and magazines please add us to your mailing lists and send materials. For more details on our upcoming premiere issue and how fans can contribute, all send two 25 cent stamps to: Lezle Newman, 904 East Morris St, Hammond LA 70403.

* **The Living Rock** Christian Music Video show broadcasts concept and concert videos every Saturday afternoon from noon to 2 pm! Interested bands write: Samme Palermo, 671 Ridge Rd, Webster NY 14580. (716) 671-0237.

* **Real Alternative Press** Young underground 'zine. Needs demos, etc. Write: Larry Miles, 8596 Woodhaven SW, Byron

Center MI 49315. Subscriptions \$6; \$1 sample copy.

* **New underground zine** starting in England. Needs demos, press kits, etc. Write: James Perry, Wicksted Court, Croeswylan Lane, Oswestry, SY10 9PN, England.

* **The Obligator** \$1 for a trial issue or \$5 for five-issue subscription. Foreign and Canadian orders please write for rates. Send to: Mark Hodges, PO Box 915, Muskegon MI 49443-0915.

* **TEMPERED STEEL**, A Christian metal radio program on WAYJ. Plan to syndicate. Interested in helping to further the ministry of underground bands. Send your demo to: Tempered Steel, c/o Dale Early, PO Box 1212, Ft. Myers FL 33902, (813) 275-3455.

* **Eclairs Metalliques** is a Christian metal radio show in Belgium. They request lp's, demos, etc. Write: Eclairs Metalliques, Pascal Zander, 136 Rue F. Nicolay, 4310 Saint Nicolas, Belgium.

* **Swedish fanzine.** Send \$2 for a sample copy (or 10 Swedish krona) to: Roland Engstrom, Faltspatv. 4G (II), S-803 34 GAVLE, Sweden.

* **Free Newsletter, Tracts, & Bibles:** Write Veritas Fellowship, PO Box 34, Streamwood IL 60107.

* **Rain Magazine** \$4.88 for 6 issues. Send to: The Rain, PO Box 192, Robertsville OH 44678.

* **Fellowship Line** is here, covering Detroit music and national music scene, plus Bible study, commentary, prayer list, etc. For more info or copy, write to: Verity Club, 11334 Prest, Detroit MI 48227.

* **Young record label** in Germany putting out a white metal compilation album, looking for bands. Write: Wolverine Records, c/o Penker Rudi, Altenhauser FuBweg 14a, 8050 Freising, West Germany.

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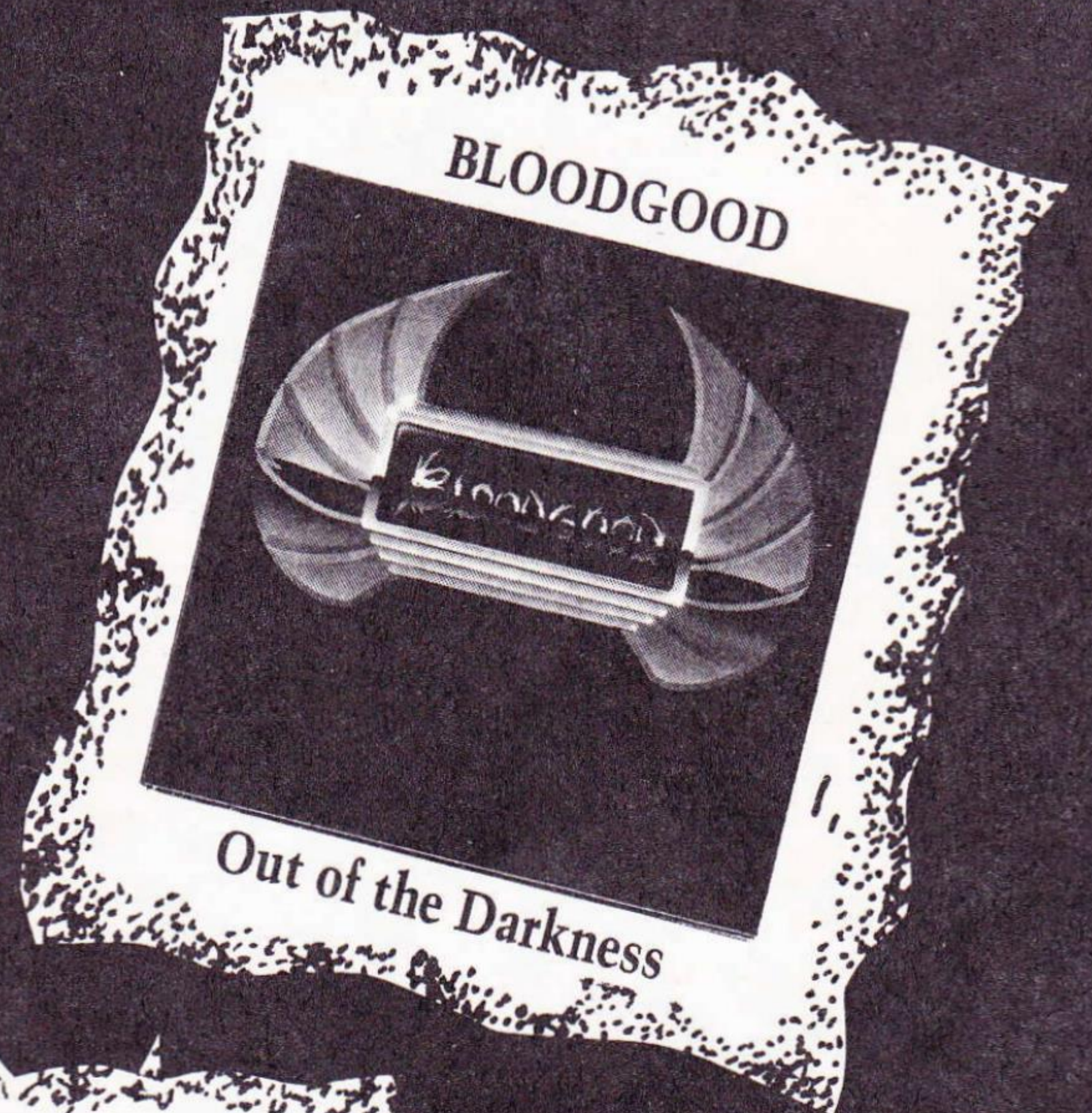
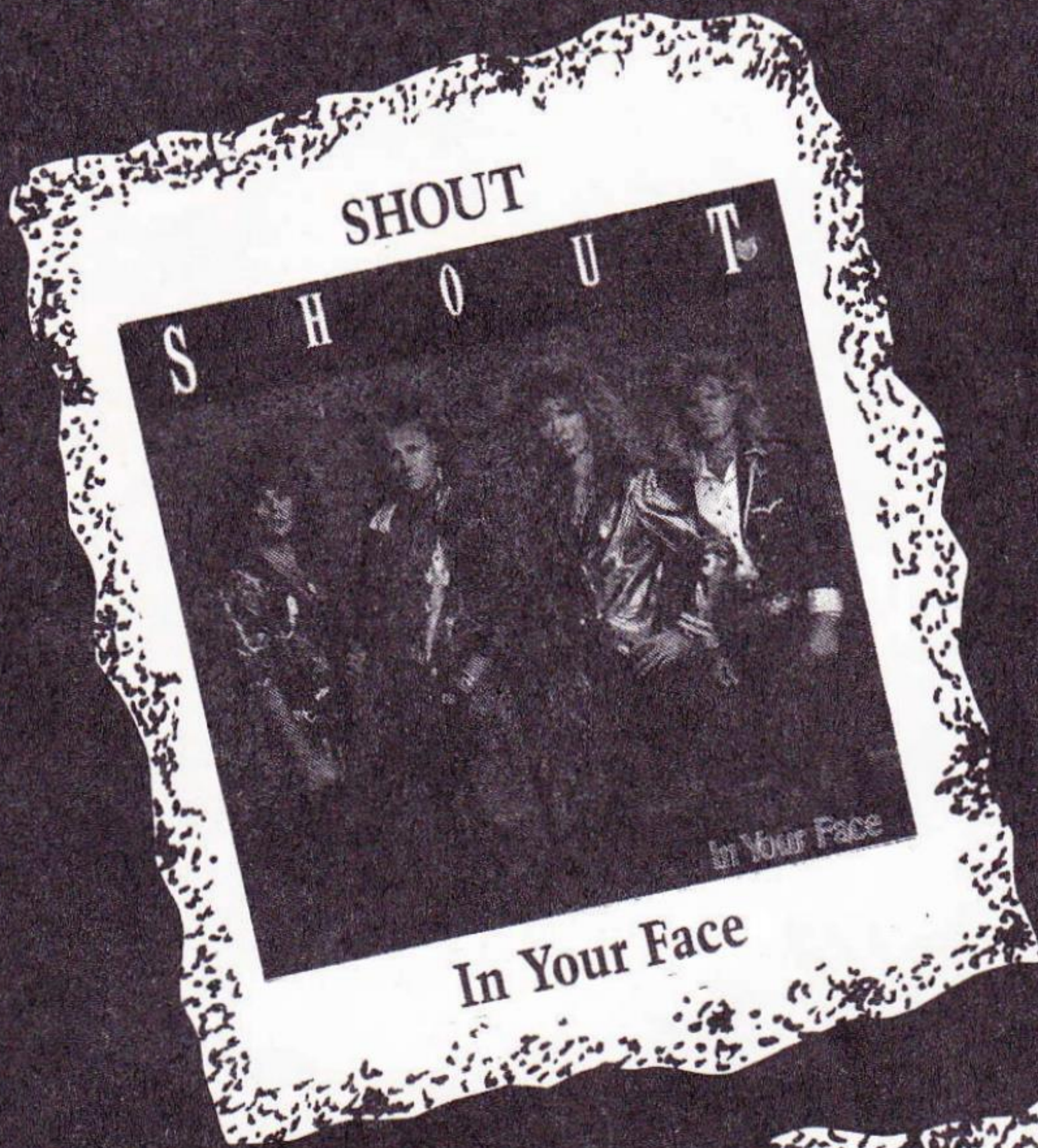
* **Crossfire:** The newest Christian metal zine on the market. We have record reviews, a news section, etc. Subscriptions--\$5.50 (6 issues). Trial issue--\$1, plus a 25-cent stamp. First issue has an interview with Bride and one with One Bad Pig! Bands: We need demos and recordings to review--please send them.

* **Attention:** Half-price or more off used Christian heavy metal cassettes (commercial to thrash)--nearly 31 selections! Send SASE for catalogue to: Kevin Miller, 2224 Taylor Dr, Olathe KS 66062.

* **White Rock** is a Swedish Christian metal zine. \$2 per issue. Write: c/o Roland Engstrom, Faltspatvagen 46, 2 steps, S-803 34 Gavle, Sweden. Bands: send demos, etc.

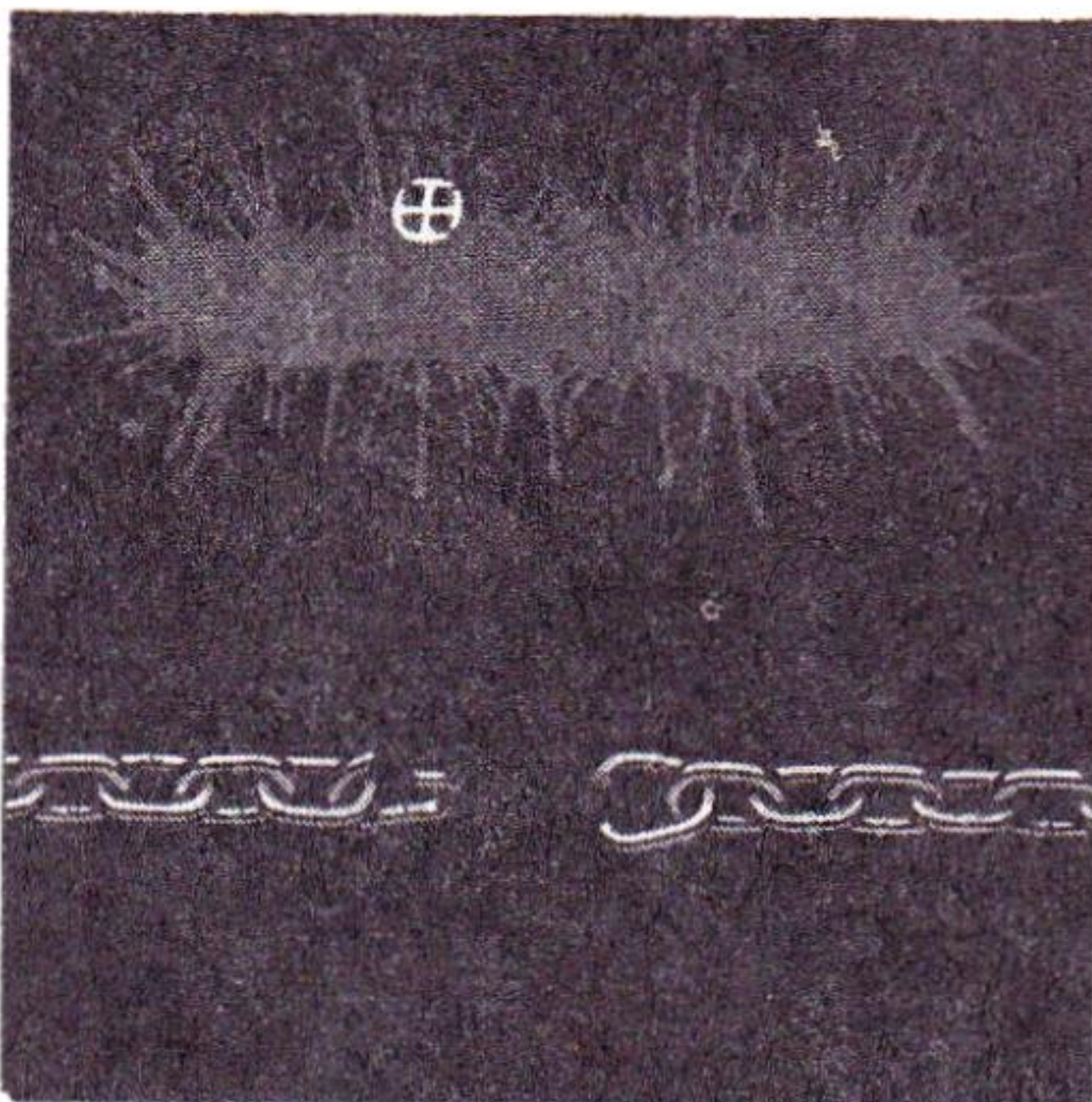
* **Reel Visions**, a weekly Christian show, is looking for professional and home-made music videos, concert footage, and interviews of signed and unsigned radical and not so radical Christian bands. Also, need Christian access producers in other cities to get my program played on their local cable systems. Interested? Write: Todd Pannell, 9200 North Plaza #1310, Austin TX 78753. (512) 834-9607 (9-11 pm).

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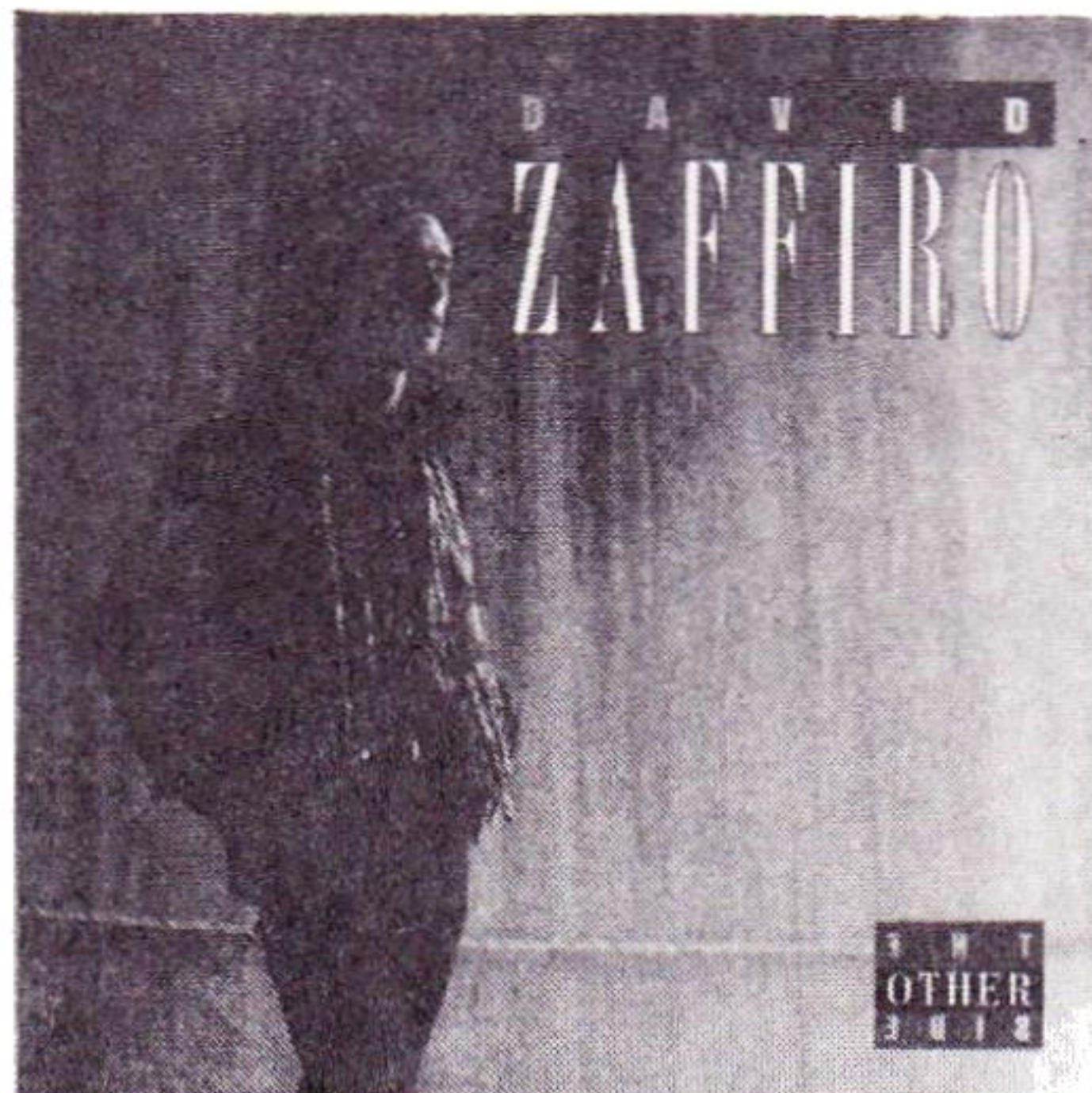
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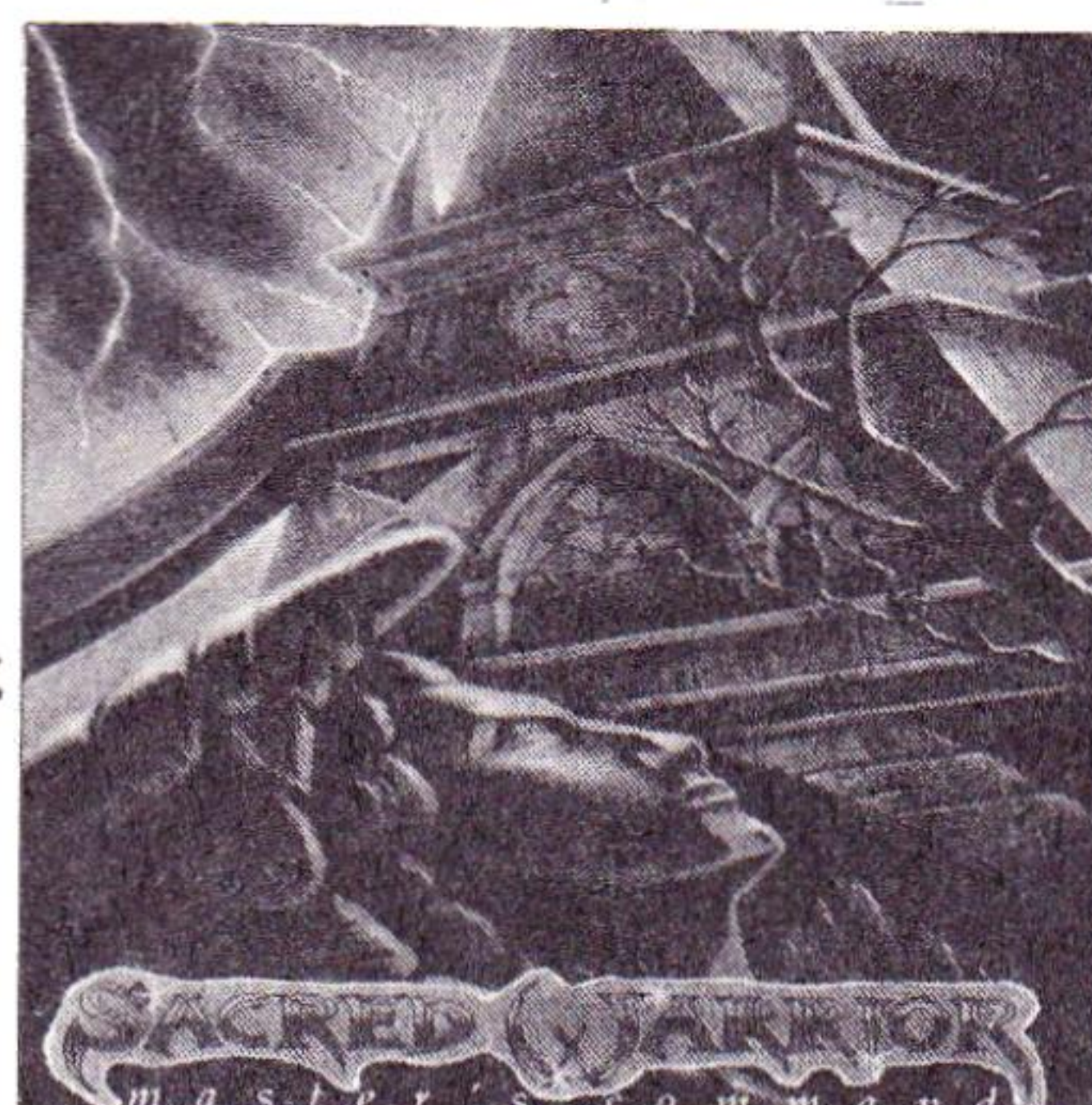
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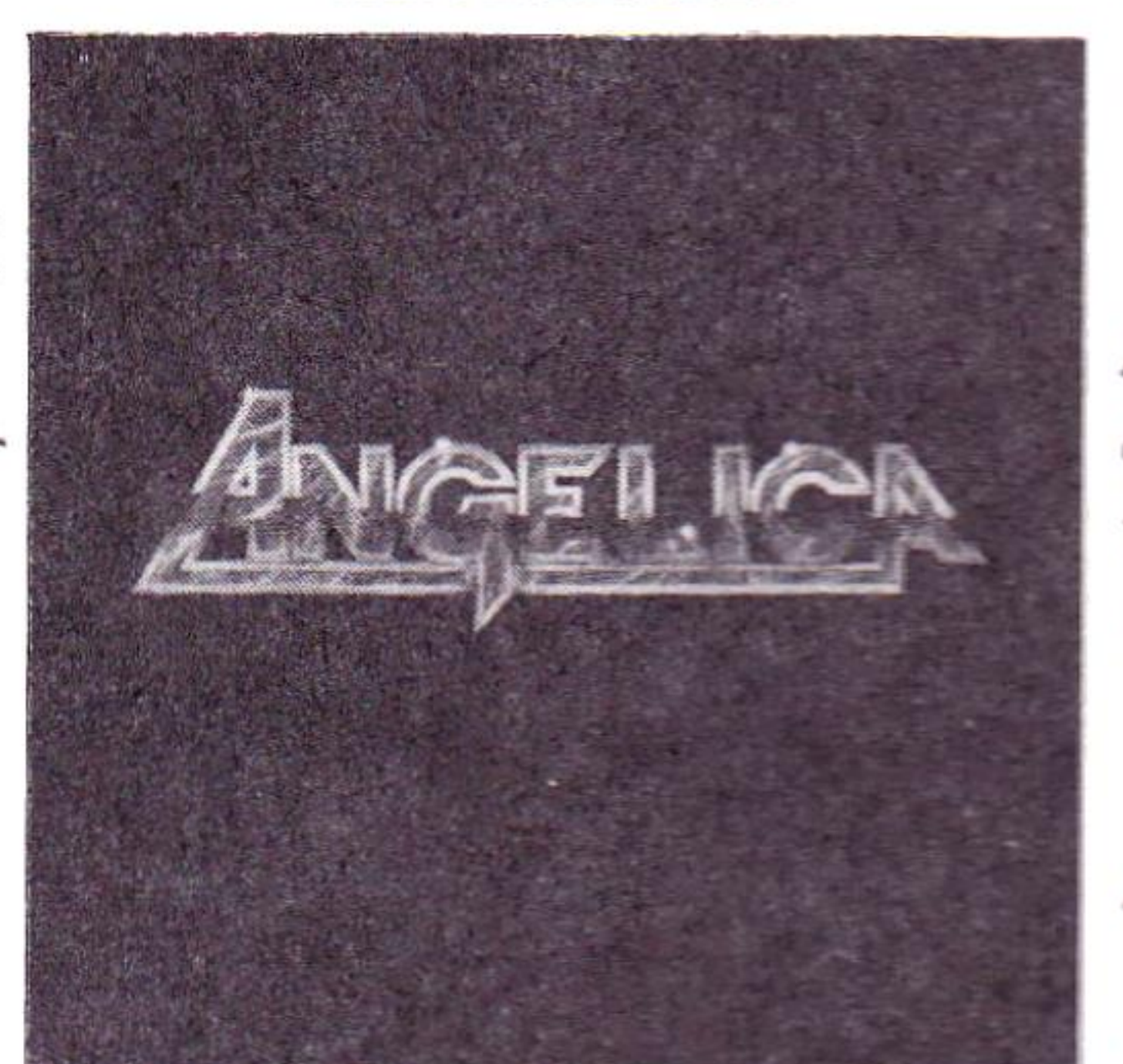
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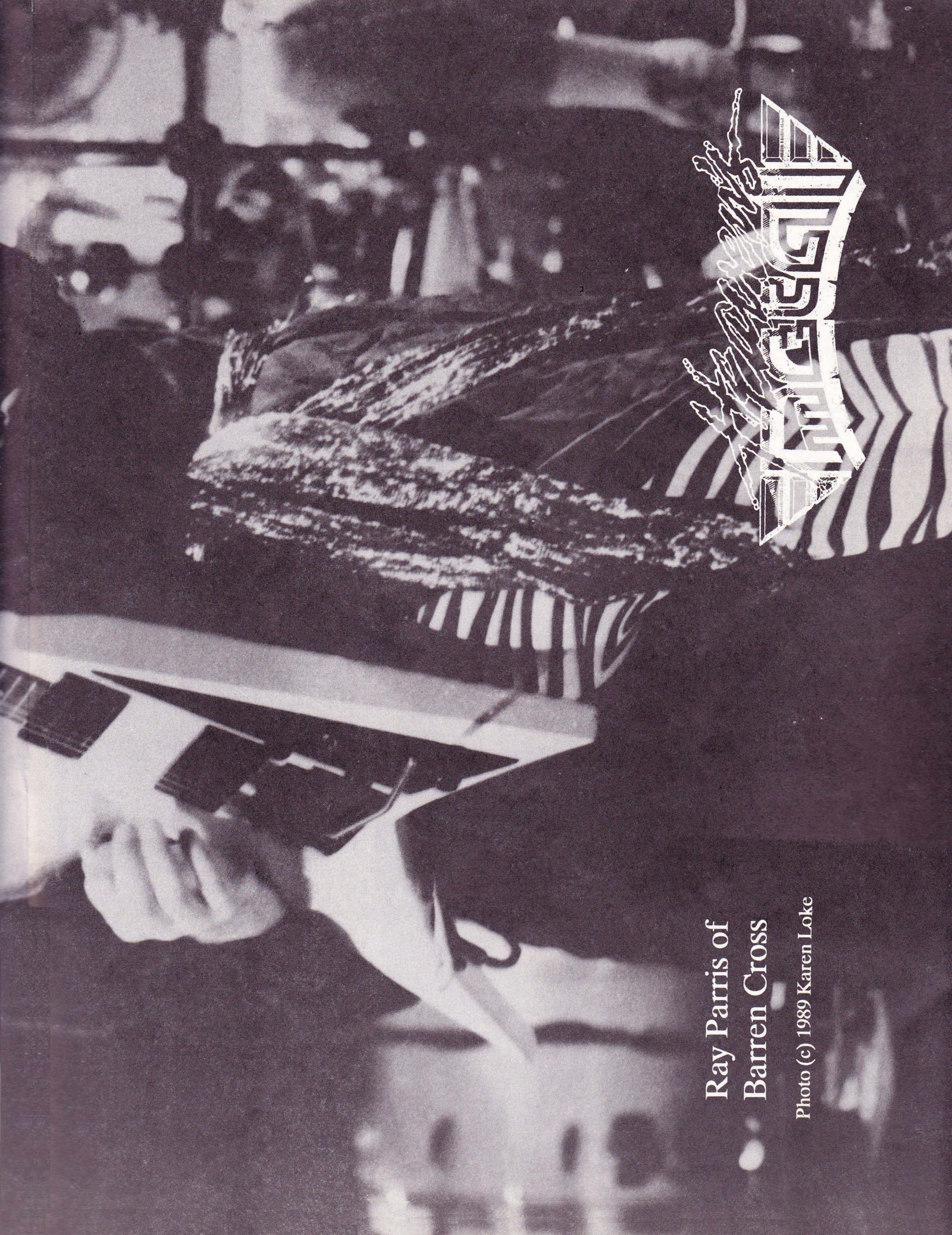


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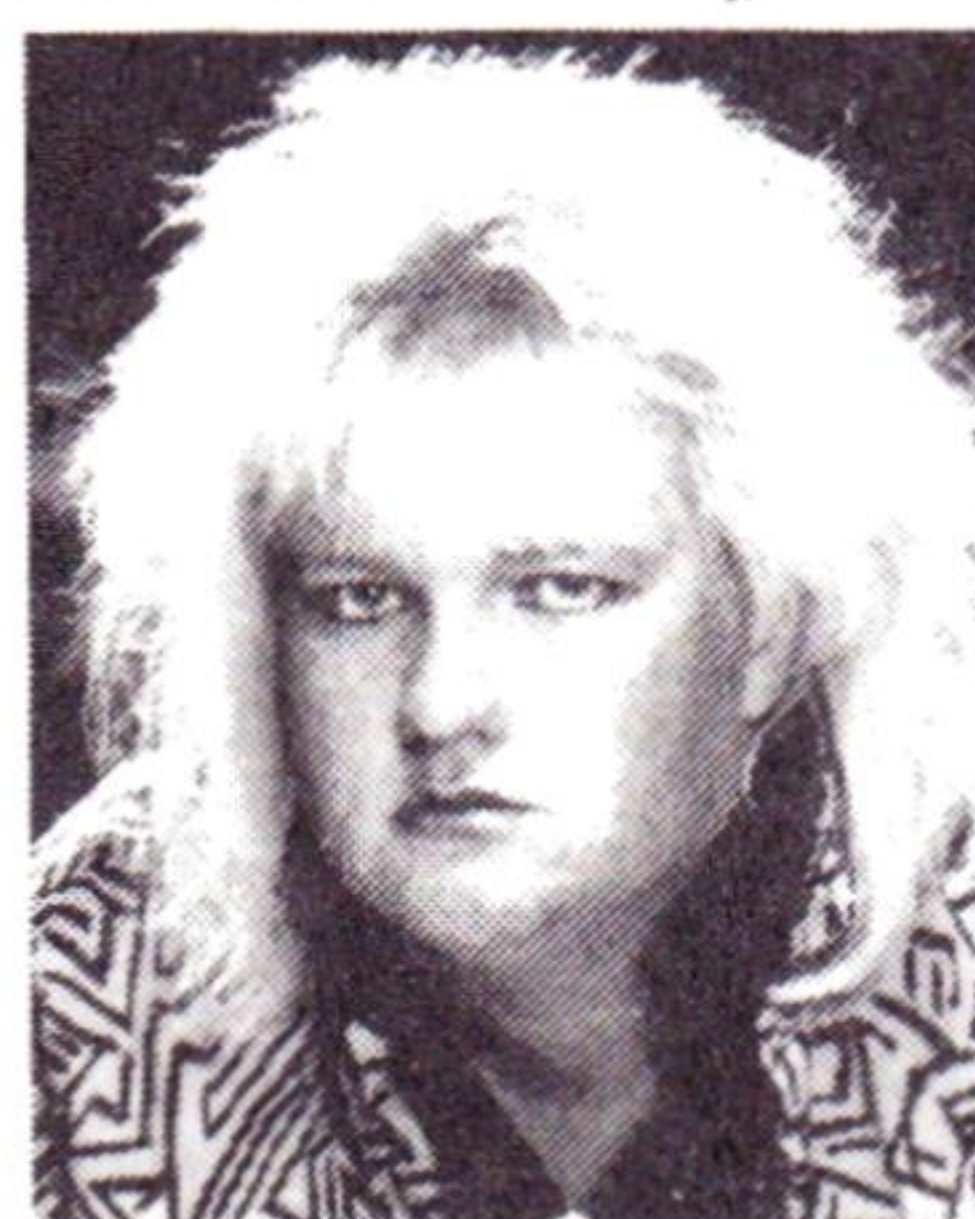
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FESTIVALS OF METAL

Cornerstone '89 was the place to be for Christian music enthusiasts. Where else do you find a wide array of Christian music's fringe elements? This year sported rap, pop metal, thrash, hardcore, blues, Southern rock, heavy metal, art-rock, new-wave, dance-able funk, gut-level music, and much more.

As always, there was an energy and a Spirit present as soon as you entered the gate. The energy was the pure excitement of being there and all that was going to happen the next four days. The Spirit present was none other than the Holy Spirit of God.

Day One started off with *Illustrator* and *P.I.D.* at the indoor stage (a huge aluminum building used for county fair animal exhibitions and FFA conventions). At 3 p.m. the exciting "New Talent" contest was on. Pure Metal sponsored the contest this year, which had two categories: metal and alternative.

Legacy came on first with an energetic and clean pop metal sound. They had good background vocals that created a big sound. Their drummer impressed a lot of folks...including Rex and Scott of *Whitecross*, who are in search of a new drummer.

My soulmates and brothers in the Lord, *Paradox*, were up next. Boy, did they put on a whale of a show! Fernando Hernandez was all over the place with "Betsy Lou" (his red Fender Stratocaster), which featured an incredible 16-inch customized vibrato bar. This is one of the better performances I'd seen Fernando put on. I've never seen him cut loose and really be a prominent part of the show before. The only thing that held *Paradox* back was their mix. In Kevin Crouthers own words, "They got shafted by the mix. The judges should have taken the poor mix into account and rated them higher for their performance." The mix was very loud, but was kind of muddy. You couldn't really distinguish between all the sounds very well. It sure was fun seeing 'em play up there, though.

Revelation came on next, who started right off with the best mix of the day. Their rhythm section was extremely tight and was "in the groove". They were rockin' the house. Their only drawback was the vocal department. It wasn't as strong and soaring and attention-getting as the music was.

That night saw some serious groovin' on the mainstage. *Adam Again* started off with an incredible set of funky stuff. This metal editor loved it. *Margaret Becker* came on next and played a good set, some of which rivaled sound-alike hitmakers--Heart. Standout cuts were: "Streets Of Innocence"; "Find Me"; and "Never For Nothing". *Charlie Peacock* capped off the mainstage with a performer's performance. He left the audience wanting more, which he promised to deliver with *Vector* on Day Three.

The first day's "Evening Encores" presented quite a choice: *Bride* or *Darrell Mansfield*. *Bride* was in the "New Talent" stage, and *Darrell* was in the "Indoor Stage"-

-both of which were within short walking distance of one another...So, one could sample bits of each show.

Bride came on and impressed me to the max. I'd never seen 'em live before, and I experienced a treat! They were extremely heavy. They came out and cranked through some of their best tunes right off the bat. One got to hear "Fire And Brimstone", "Whiskey Seed", and "Hell No" within the first thirty minutes or so. *Tempest* came on stage and headbanged and joined in background vocals for "Hell No". Dale Thompson looked like Ted Nugent with his brown locks dangling in his face. He was quite the showman, feeding off the crowd's energy and giving off more. What else can I say? *Bride* was awesome.



Dale Thompson of *Bride*

Darrell was fantastic as well. Guitarist Eric Turner was sharing the stage with Jeff Nicholson, long-time *Darrell Mansfield* band member and current "Living Epistles" t-shirt entrepreneur, plus drummer Greg Eckler and another guitarist (I presume Bob Anglin, who appears on his new tape). I think *Darrell* would put three or four guitarists on stage with him if he could afford to tour with 'em. *Darrell* told some of his older stories, but still had the fervor and sincerity of a heart on fire for Jesus. *Darrell* played long into the night (I think until around 2 a.m.), playing blistering harmonica licks and belting out his fine voice. One of the standard highlights was the worshipful song "He Has Overcome" (from the "Higher Power" out of print Maranatha! album).

Day Two started off with *Mad At The World* and *LSU* on the indoor stage. *Mad At The World* sported a double guitar, drum, and keyboard setup. Roger Rose and Mike Pendleton played some mean, distortion-filled guitars. They've re-worked many of the sequencer-filled songs from their debut album to cater the songs to live performing. It was quite a treat and a shock to hear songs like "No More Innocence" with a biting, twin guitar attack. Cool stuff.

After *Mad At The World*, I hurried over to the New Talent stage to catch a

couple of the Texas bands that shared a booth with *Heaven's Metal*: *Trio Of One* and *The Cry*. *Trio Of One* started out light and progressed in energy and emotional levels as their 30-minute set went on. Their last two songs contained so much passion that it seemed to be bursting out of their every pore. Their guitarist, who had a great style and stage presence, ended the set by diving off the stage onto the concrete floor and playing on his back. Incredible stuff! One song they did, which is named after some black man who was killed (his name escapes me now), had a bridge where lead singer Ezra Boggs performed a fictional dialogue between God and a Grand Dragon KKK member. "You're not going to let those kind of people in here, are You God?"

"What do you mean, 'Those type of people?'"

"You know, niggers."

"What's a nigger?"

"A nigger's anything that's black."

"I don't judge by the outward appearance, but by the heart. And sir, you're a nigger!"

I think this hot tune moved everybody there.

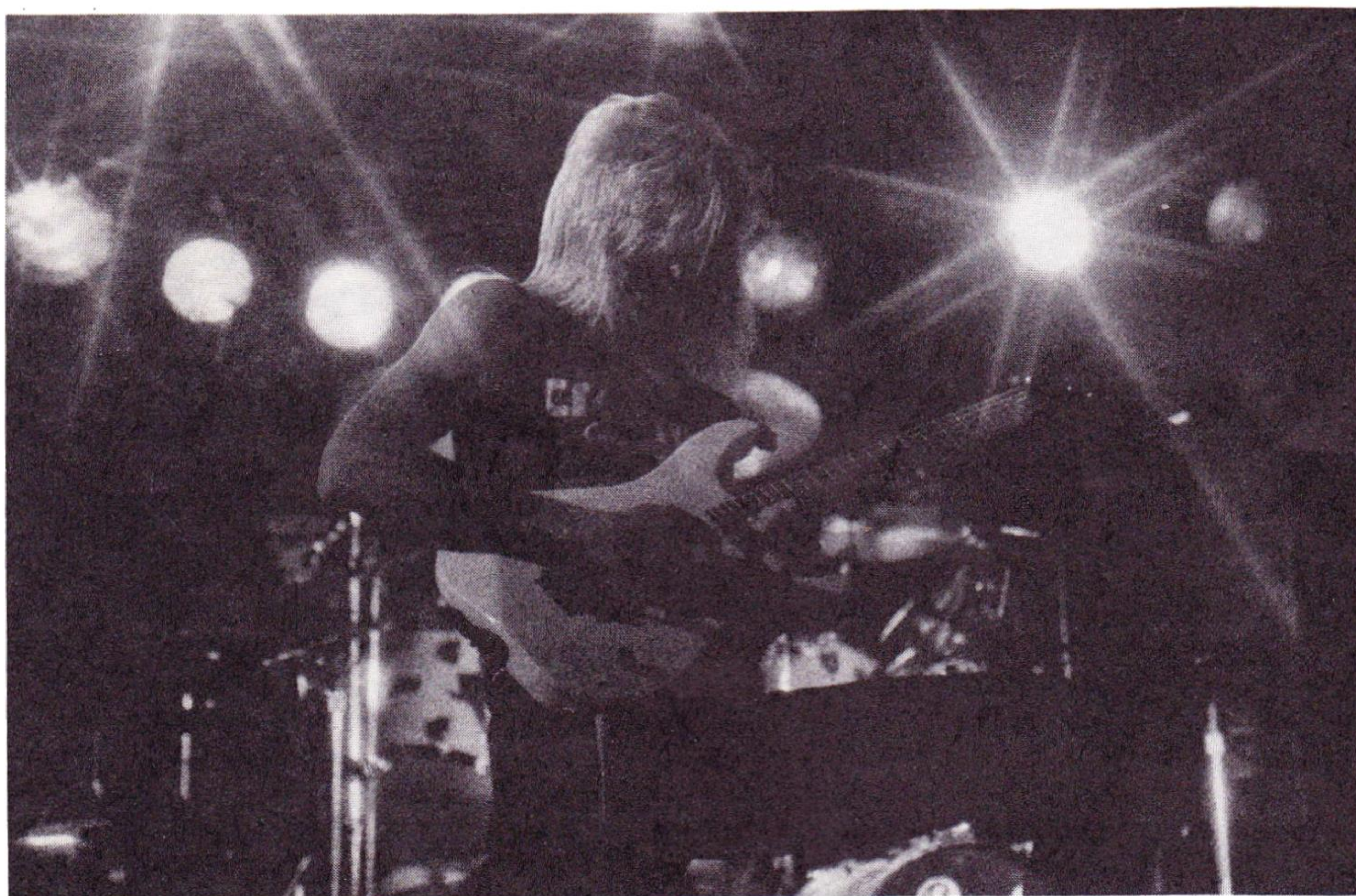
The Cry took the stage next, where Chris Wright started off the set with his lungs operating at full capacity in "There Is One". After about three songs, Paul Q-Pek and I looked at each other and knew that *The Cry* had just wrapped up the contest. Chris' voice was hitting right on...and the band was tight. Their sound incorporates bass, guitar, drums, keyboards and occasionally the tenor sax and harmonica (both played by Chris), producing a sound not too distant from *The Alarm*. Needless to say, their set brought lots of joy to the Texas booth inhabitants.

Larry Norman took the mainstage, using *Servant* as his band. He waltzed through some of his older tunes, like "Why Should The Devil Have All The Good Music?" and "Why Don't You Look Into Jesus?" He played a couple of newer tunes, like "Woman Of God", "We Three Together", and part of "Living In The Twentieth Century", which he stopped and said he didn't feel like he should play...they soon went into the worshipful "Messiah". He returned for an unexpected encore and did an acappella version of "I Wish We'd All Been Ready", which he used his voice to imitate instruments and had the willing crowd participate in singing along.

Shout was up next, but so was Jeff Johnson at the New Talent stage. I ran indoors to catch Jeff's set, since he rarely plays live and because I'd seen *Shout* earlier this Spring at GMA. Jeff put on a really personal performance. All he had was a piano, so I'm sure he felt naked up there with nothing to hide behind...no bass player to run up to and headbang with, or anything like that. I really felt like I was witnessing something special. I consider Jeff to be a rare, talented, and inspirational artist. He creates and I marvel. It was neat to hear a lot of his more rockin' and full-sounding



Bloodgood L to R: Les; Paul Jackson; Michael; and Jeff Scheetz.



Bruce Swift of Sacred Warrior at Metalfest '89 (Photo by Steve Craig)
The "Masked Prophets"--Lust Control (Photo (c) Rae Lynn Sims)



numbers, like "Lines Of Life", "Looking For God", and "All Hallow's Eve" performed with just the keyboard. Awesome stuff. Next I'd like to see him with Sandy Simpson on guitars, a laser light and video show, plus dry ice.

Rez followed Shout on the main-stage. I heard both put on good shows. Some of the reports I heard on Shout were people that were disappointed with their use of sampled background vocals (tapes). Other people said they were awesome. I'm sure they sounded hot.

Larry Howard ended the night with an incredibly long set. I think he went until 2:30 or 3 a.m. Glenn Kaiser was on stage playing along to the genuine blues. Darrell Mansfield was up there, jamming away on harmonica. It was pretty cool.

Day Three started off with two radical sets back to back: Crucified and Vengeance. Crucified played loud, extremely fast hardcore music with scratchy, screaming vocals. There were tons of people moshing and stage-diving. Members of Vengeance kept filling up large tubs of water and would douse the audience with it, which produced quick relief from the heat, but would turn into steam a few minutes later--making it even hotter.

Vengeance came on with a crunchin' set. Each member played very well. The mix was good. Doug Thieme, Larry Farkas, and Roger Martin all have their microphones all placed short and vertical on their mike stands. They just tower over their mikes and scream their background vocals, "Sacrifice!" They whipped their hair up at least two feet, looking like a helicopter landing field.

A couple people got pretty hurt during their set, which looked pretty scary. One guy had someone step on his head (unintentionally, but probably with boots nonetheless). He was writhing in pain. I thought he was gonna die. There were tons of us praying over him, which was neat to see. I had planned on doing a little moshing during this set, but seeing that guy get hurt took a lot of wind out of my sail. I was kinda bummed the rest of the set. Most of the people present knew what to expect and see the violent aspect as being part of the scene (you know, foreseeing the risk of injury, like in a church football game or something), but some more thinking needs to go into this issue if you ask me. It's one thing to let it happen at a secular show in a bar or concert hall in front of a Slayer-type crowd, but a Christian festival...Maybe we can think of some creative ways to deal with this issue.

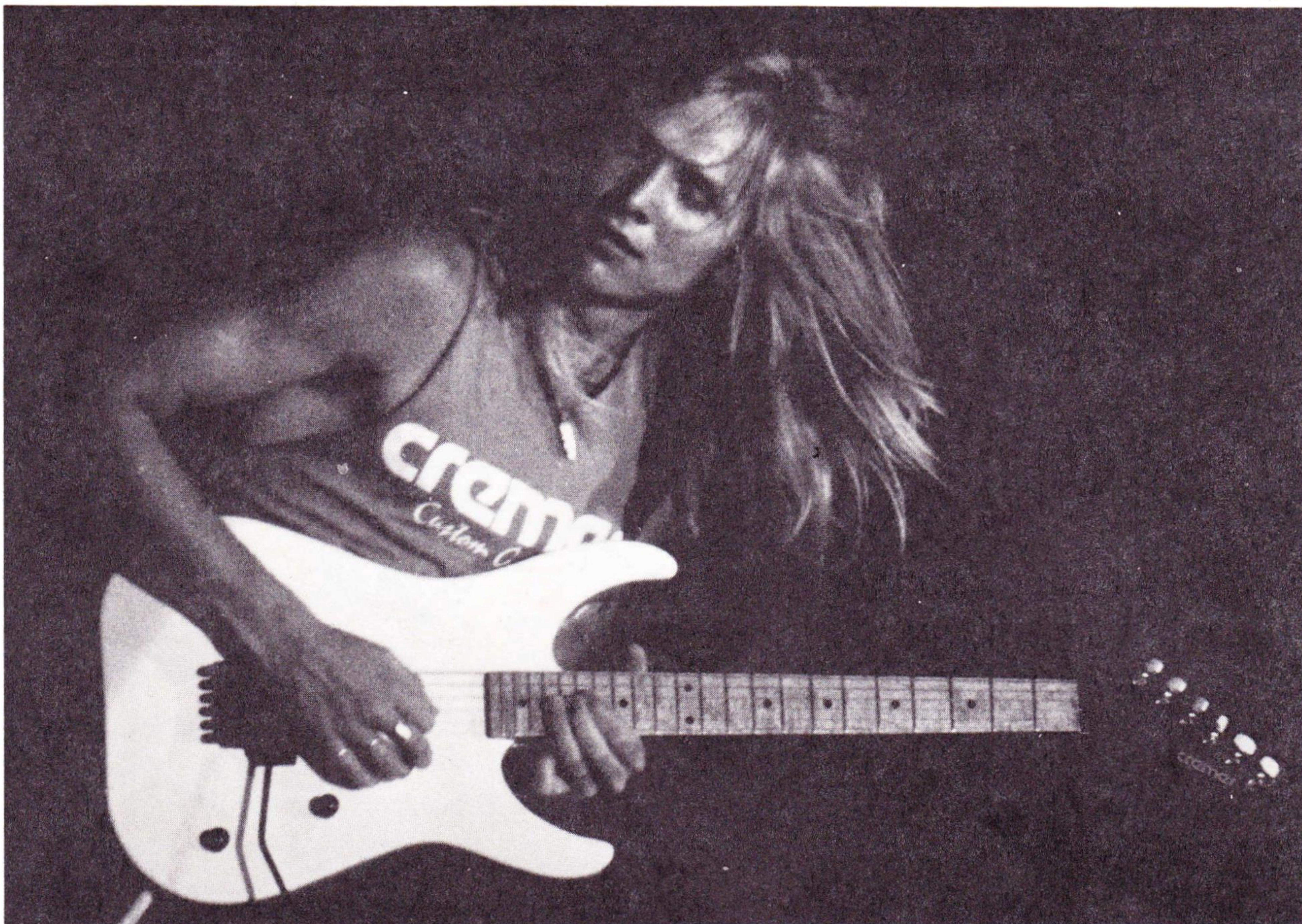
I missed Iron Wrath while I was watching Vengeance. I heard they had one of the hottest guitarists of the New Talent showcase, but that overall they didn't have a lot of pizzazz. I did get to catch Rapture, who played a fast and furious set. Their mix didn't sound too good either, plus their songs didn't have too many memorable hooks.

Xalt took the New Talent stage next and stood out the most among all the New Talent metal bands. They carried a



Clockwise from the top: Revelation; Iron Wrath; Rapture; and Xalt. All photos (c) Rae Lynn Sims





Top: Bruce Swift (Photo (c) Rae Lynn Sims). Left: "I'm not in your way, am I Fern?" asks Maneul Castillo of Paradox (Photo (c) Rae Lynn Sims). Right: Kevin Whisler pounding away for Bloodgood (Photo (c) Roger Riveland).





Seraiah

consistent commercial sound all through their set. Their guitarist (the only member with long, long hair) had a real good sound. They had a hot mix goin' and they played with passion and a good stage presence. I could tell they were going to win with this performance. They played the Charlie Brown theme song and threw Zingers to the crowd. I think Xalt's secret was good songs, tightness, and their stage presence. They looked happy to be up there, and it showed. They shared some neat words of truth and encouragement.

Allies took the mainstage first this night. Talk about awesome! These guys smoked. You gotta catch these guys on stage before Led-Zeppelin sues 'em for style infringements. Randy Thomas wailed and screamed on guitar and vocalist Bob Carlisle did much the same, sometimes in harmony with each other. They rocked the house down with songs like "Christian Man", "The Devil Is A Liar", and "Old Man Down". Randy did a solo where he shared the simple gospel in song.

The Choir came on next and proved why they're one of the best bands around. (Oh no, Doug, don't tell us that you too are all freaked out over The Choir just like all these other Christian magazines! Yessirree! My favorites artists are: Kerry Livgren/AD; The Choir; and Jeff Johnson.)

Russ Taff came on next and played some of his cool tunes off his last album.

Vector, which included original member Charlie Peacock this night, played an encore set, but so did One Bad Pig. So, you can guess where I was. The Pig pulled out all the stops for one of the most fun concerts I've ever seen. It was a circus! I had a huge grin on my face the whole set (even while I was tossed offstage by the security guards while singing along to "Isaiah Six")! They used squirt guns to shoot people near the front who weren't having enough fun. They also invited 30 skateboarders on stage during "Take A Flying Leap". They experimented with some creative ways to regulate stage-diving and moshing. They painted "DIVE" on a bass drum head and flashed it in front of the crowd at the beginning of five different

songs, designating when people could stage dive. It worked out real well and seemed to add to the fun. The Pig incorporated about 20 security guards to help with all their mayhem. Longtime friend and pyromaniac, Curtis Tarpley, had all sorts of flashpots goin' off. Kosher smashed three guitars and a banjo, as well as jumping into the audience—which was at capacity. There must've been 3,000 in that small building! They had a ministry time where Kosher preached a good sermon. Two people got saved that night! The band came out for their encore spraying the audience with Silly String. Even their soundman had a can, which he squirted on people near the back.

Day Four came too quickly for all those who knew this was the last day. But what a day it was! Sacred Warrior put on an awesome show. Members of Vengeance joined 'em on stage with instruments (for everyone except drummer Glen Mancaruso) for their last two tunes, one of which was a heavy new song called "The Flood" and the other was their version of "Holy, Holy, Holy". Bruce Swift jammed with precision and emotion. The crowd loved it! Tempest took the stage next to make a good metal double-bill. But, alas, I had to go see another Texas band—Lust Control.

Blind Bartimaeus & The Grave Robbers opened the New Talent stage this day and played a very clean, funky, danceable style of music. They had a very clean and punchy mix. Them and Avenue G, I think, were a tad too commercial for the alternative category. Both of 'em were real hot and talented, but not weird enough or on the fringe enough to be an "alternative" band. Lust Control took the stage clad in ski masks! They put on a wild show, complete with a pizza delivery in the middle of the set. They tossed out pieces to the audience, who spent the concert either laughing or staring in shock.

Bloodgood took the mainstage



Lary Dean of Trytan (Photo by Steve Craig)

first that night to finish things up for the metalheads. They sported their Roman building stage structure, a new drummer, and stand-in guitarist Paul Jackson (Actually, the decision for Paul to step in and join the band was final in mid-August.). They roared through a lot of new material right off the bat. The crowd got into it. They were remarkably tight for just getting off the plane and performing. New tunes like "Top Of The Mountain" and "Hey You!" came off real well. Paul Jackson is a hot player. He's very precise, yet shows lots of feeling as well. Drummer Kevin Whisler is filling mighty big shoes left by Mark Welling, but proves to be quite a solid drummer. Les brought out a big American flag for the song "America". It was really good to know that Bloodgood was still rockin' as strong as ever. They never cease to impress me live.

Tonio K. and Mylon and Broken Heart closed the night for the mainstage, but this metalhead decided to have dinner with Kevin Crouthers and Dave Johnson of White Throne, both neat brothers!

The Altar Boys put on a marvelous encore that night on the indoor stage. They played a lot of new tunes from their "Forever Mercy" album, and Mike Stand's solo album "Do I Stand Alone".

Other highlights of the fest were all the booths at the exhibition hall. Probably the best was The Rad Rocker's Emporium. Every year Mike Delaney has set up a store complete with tons of custom projects, out-of-print albums, import stuff...all the rad

tunes you never see anywhere! You should see the crowd that lines up before the exhibition hall opens the first day. As soon as the doors are opened, the crowd swarms into Mike's booth, combing through the selection for the coolest tunes in the Kingdom. Most every band sets up a booth to sell their wares. One highlight was Fernando Hernandez's Betsy Lou on display in the "Texas Rocks" booth. At one point he plugged her into a mini-amp he brought and put on a little show. A big crowd gathered and watched him jam. Operation Rescue had a booth there, as did M.C.I.—who had phone lines set up for you to make one free phone call per day to anywhere in the world! Jeff Nicholson had his Living Epistles booth set up with what looked like over 40 different radical t-shirt designs. Vengeance had new shirts of their "Human Sacrifice" album cover artwork.

Well, I miss Cornerstone...But I know it's time to end the review when I start talking about the t-shirt designs. Let me tell you this, you really ought to see about attending next time! It's quite a fun time of fellowship and fun. There's some great, solid teaching going on every day in about a dozen different tents.

—DV

Metal Fest '89

Metal Fest '89 was fantastic! I still get excited when I think about it, and it was almost three weeks ago.

A band from Little Rock, Arkansas started things out. They're called Double Edged and they were pretty special. I took a friend with me who isn't a Christian, and the lead singer/bassist for D.E. talked to my friend on a one on one basis for quite a while. My friend, Jeff, is really thinking about the Lord and it has affected him greatly. I pray that soon he'll be saved.

Anyway, Xalt was next and they played a pretty energetic set, but the crowd wasn't very cooperative.

Torah, the hometown favorite and coordinator of this whole thing came on and got the crowd kinda pumped, but you could feel in the air who everyone was anticipating...Vengeance.

Well, they came on and it was non-stop. The only pauses were between songs when Roger Martinez presented the Gospel. One time they had to tell the moshers to take it kinda easy.

Get this, Jeff is a hardcore thrasher and he goes to clubs all the time and moshes with skinheads. After Vengeance's set, Jeff told me he got hurt in the mosh pit. I said, "What's the matter? Did a bunch of wimpy Christians beat up on you?" He said that it was the roughest pit he had ever been in, but everybody was being nice at the same time. It blew him away. Later we went into the lobby and talked with Larry Farkas for quite a while. He's really a gentle guy. While we were talking to him, we found out there was a wedding being performed on the

floor above us while Vengeance was on. That's a day they'll never forget!

Trytan was next, and their talent is almost unbelievable. Everything was perfect. I was too busy being amazed watching them to get into the music. All three of those guys are very blessed with talent (expertise is more like it).

Sacred Warrior came on with their high energy show. Rey Parra was on crutches, because he messed up his ankle the day before, but it didn't hurt his voice any. I've seen S.W. twice now and Tony Velazquez is the best drummer I've ever seen. I told him he was my favorite and he gave all the glory right to God. The biggest surprise of the night was a S.W./Vengeance "duet". They did S.W.'s version of "Holy, Holy, Holy" and I think Roger Martinez might have been singing in a normal voice. Unfortunately, he wasn't using his mike, so we'll never know.

Bride closed it, and very good too. Dale Thompson was pumped up. He was getting the crowd worked up during sound checks! One thing is for sure, he is one of the biggest hams around. Great performer. Troy Thompson did a good job taking over lead guitar, but some of their songs weren't quite the same without that double axe sound, such as "Heroes". Speaking of "Heroes", they played the intro, and when it came time for Dale to start singing, he stopped the song. He forgot the first line and asked me what it was!

That's about it. Seraiah won the New Band Stage.

—Phil Sackenheim



Paul Q-Pek of The PIG (Photo—D.V.)

The Metal At Greenbelt 1989

For the uninitiated, Greenbelt is the largest festival of Christian art and music in Europe. According to Phillip Owens of One Bad Pig, it's about two or three times larger than Cornerstone and this year over 26,000 people came. It's held in the grounds of a stately home in the middle of rural England and runs Thursday through Monday over the last weekend in August. There's sculptures, seminars, discussions, films, classical concerts, awful toilets, rain, and mud, but I was primarily here to see the metal.

The Greenbelt fringe is a chance for Christian groups who are less well-known to play in front of an audience. Usually some fringe groups become more well-known in later years and this year's fringe was no exception. Late on Friday night, the Keith Thompson Band took the stage and blew the crowd away. These guys don't look like rockers (except for Keith Thompson himself, who looks like Rex Carroll), but they can certainly play.

This four-piece have some very strong songs, especially "I Believe", which could be the first real white-rock anthem. The keyboards were kept in the background and just supplied an undercurrent of chords, so the crunchy guitar was always in the forefront. All the band played solidly and, well, by the end of the set, most of the crowd were either dancing or headbanging. The band have a few demo tapes available, but I picked one up later and was disappointed to find it sounded like a bad version of Petra.

When I asked him later, Keith said that the new album (called "Against The Odds" and out in November in the UK) will be very much like the live sound, with six heavy songs and four lighter ones. If he's right, it could rank alongside "Hammer And Nail", "Detonation", and "State Of Control", but if not, then the band will sink into the morass of weak and insipid Christian rock. For the encore, the band did a Thin Lizzy cover, which the crowd loved.

Fifteen minutes later, and more rock; as the Swedish band **Angeline** took the stage. After the straight-ahead, no-nonsense guitar playing of Thompson, this glam rock band featured heavy keyboards and the typical Swedish lyrics that obviously mean something, but are completely unintelligible without knowing Swedish. The music was good, though, in the stadium rock style of Europe, although less polished. One notable song was a ballad, starting off slow with a keyboard introduction and developing into a real heavy tune with great guitar work. I'd guess that Angeline will make it since they've got the songs...just start working on the accent guys! Incidentally, the band have a 7" available, so check it out if you like pretty-boy rock.

The main metal at the festival took place on Sunday afternoon in the Big Top tent, with four bands playing. For some reason, the Greenbelt organizers had decided that "metal" meant "thrash/speed", so there were no heavy rock bands playing. It had been expected that the showcase would take place on Friday afternoon, so by Sunday all the metalheads were eager to get inside and people were so pumped-up that they were headbanging and dancing to the recorded songs played before the first band.

Mana are a five-piece band from Cardiff, Wales, with an album release due soon. They were a last-minute addition to the running order, and play a style that can only be described as heavy rock and roll or blues in a style reminiscent of AC/DC, but featuring keyboards. The band weren't too tight and made a few mistakes, but no band is at its best with feedback problems that happened all through the set. The band played eight songs and these were generally straightforward rockers with no really poor tunes. I'd expect that all will be on the album. Although the guitar work was good, the drumming wasn't exactly inspired and was a bit monotonous in parts. The only problem with the group is that they sing in Welsh, so no singalong tunes! Apart from that, the album will be worth a listen, I think (especially if they translate the lyrics), but won't be a classic.

After a quick breakdown of the instruments by the crew, **Lazarus** began their set. The group played the fringe last year, and had quite an army of fans in the crowd--even before the set. To the tune of "The Sugar Plum Fairy", the band wandered onto the stage and began some rather good speed metal. The vocals were clear, the guitar piercing, and the Christian content of the lyrics was easily heard. The drummer was skillful and coped well with the frequent

changes in tempo. After the second song, "Into The Realm", nearly all the crowd were moving to the music and were won over to the band. Although there were more feedback problems throughout the next song, "Give Me Strength", nobody really seemed to mind. "Changing Time" was next and showed the limitations of the vocalist, as he managed to sing flat to parts of it. The band have style, though, and during "Overpower" the whole stage set was working with flashing lights, smoke machines, and exhausted fans at the front of the stage. But, by the time the set ended, we'd been treated to great rockers, moshers, and ballads, all of which had guts. Even on "Go To Jerusalem", which was introduced as "the slow one", was hard rock. At the end, all the crowd yelled for more and the band obliged with "Do Or Die", which wasn't a version of the Bloodgood song, but was still a great tune. The band aren't as practiced as they might be, and it showed in the occasional poor guitar solo and some songs with a boring beat. Most lyrics were variations on the standard Christian theme of "Jesus loves me/you, you/me loves Jesus, isn't everything wonderful?" and these don't really match well to metal. On the positive side, the band have a lot of potential, and hopefully will translate well to the studio.

Quite why **One Bad Pig** didn't headline is a mystery, but they were the third band up to play. It was obvious that people had come to see them, as when the set started, the Big Top was full with over 2,000 people. At the soundcheck, Kosher had said, "It's got to be loud, so they can feel the music," and straight from the opening number, we all did. "Take A Flying Leap" had Kosher slam-dancing into the front of the crowd, and that was followed by "Frat Rats", when he finally got back on stage. The Pig play punk/thrash/rock as it should be played--fast and furious, but with melody and not so fast that the message becomes obscured. Many of the songs were introduced with an anecdote illustrating problems from the lives of non-Christian friends and colleagues of the band and how Jesus can change that. Most of the "Smash" album was played, including "People Cry Out", "Isaiah Six", "Looney Tune", "Let's Be Frank", and "Godarchy". The band literally practice what they preach, too, and before "Don't Be Fooled", Kosher announced a time of prayer for the world after the concert and invited anyone interested to join him. These guys showed what it is to be rocking for God, with announcements from the stage that if the Pig ever got between Jesus and them, the band would split up. Whatever the band did, the crowd loved, including Kosher smashing a guitar (guess which song??).

For the encore, the guys came on squirting "silly string" and launched into "Looney Tune" again, which ended with Kosher launching into the crowd, who refused to give him back. (The singer was later recovered by four roadies). I think a lot of people didn't know what to expect beforehand, because of the daft name, but by the

end of the set a few were slam-dancing, and everyone was clapping and cheering. Rockers, moshers, goths, trendies, mothers, fathers, everyone loved it. If you get the chance to see **One Bad Pig** live, then don't pass it up.

Why a group like **One Bad Pig** were topped by a British band with only one demo tape completed is not an easy question to answer. Nevertheless, **Seventh Angel**, who describe themselves as a "doom metal" band, came on next...after the Big Top had half-emptied. The crowd had come to see the Pig, and it showed. The band were better than their demo (but only just), and about the most exciting thing that happened in the first song, "Demons", was that the band disappeared, thanks to an over-enthusiastic smoke machine. The band are still young and it showed in the stage presence. Nobody moved around much and every song was introduced with "This song is about..." The members have some skill. The drumming was good and the lead singer has a classic heavy metal voice--rather like Bruce Dickinson gargling gravel, but the songs were played so fast that any melodies and message vanished, and the talent wasn't easily seen. New songs played included one about abortion, called "Doctor Hatchet" and "Divine Takeover". "Betrayal", and "Heed The Warning" from the demo were played. In the end, it all merged into one noise, and I left before any encores were inflicted upon the crowd.

One other heavy rock band played the fringe this year. This British band is called "9 a.m.". I was recommended them by one of their fans. Sorry for the review Xanthe, but the band played a somewhat loose and uninspiring set. It's nice if all the band members end the songs at the same time, rather than have one person accidentally finish a little after the others, as happened a few times. The songs weren't very strong and the good guitar work was spoiled by an uninspired solo. These are the kind of things that shouldn't happen with a well-rehearsed and serious band at a major festival. The band could be good (not brilliant) if they were tighter, but if Rosanna's Raiders can sign to Pure Metal, I guess anything is possible...

In short, this year's Greenbelt wasn't the best for metal or rock. If there are any good bands out there reading this, then come over next year. You'll love it and we'll love you--honest!

--Andy Carr
ENGLAND



SWEDISH IMPORT -- CHARIZMA

By Randy Rucker

Charizma L to R: Peter Koski; Janne Nikolausson; Bosse Nikolausson; and Goran Nikolausson.

From the desk of Daryn Hinton, we first heard about the now international success of Stryper. Next, popped out an impressive band called Holy Soldier, who has enjoyed quite a bit of success throughout the California club circuit and has recently signed with Myrrh Records. Now Daryn brings us, and surprises us with--from Sweden, no less--Charizma!

Charizma, a four-piece band which consists of three brothers--Bosse (bass/vocals), Goran (guitar), and Janne Nikolausson (drums)--and keyboardist Peter Koski, originated as a secular punk band called High Voltage. The name Charizma derived from an early Kiss song entitled "Dynasty". Peter Koski explains further, "Charizma was originally formed in 1981, and I joined the band in January of '88." After they changed the name from High Voltage to Charizma, they found out Charizma means Holy Spirit in Swedish. When the guys became Christians, they heard the term "charismatic" quite frequently, so Charizma is also a semi-form of Charismatic. The name stuck, so it stayed.

By 1984 Charizma acquired quite a following in Sweden by touring throughout the country. In September of 1985, Charizma's first album, "Rock The World", was released. How this came to be is quite an interesting story. It seems a bank in Sweden loaned the band the equivalent of \$15,000, which was able to put them in one of the best studios in Sweden. When "Rock The World" was released, Charizma received much press covering this unique story about a bank supporting a rock band.

In 1986 Charizma self-distributed their first single, "Turn Me On". It was received very well with much well-deserved radio airplay. Recently, the band just completed a professionally shot video for "Turn Me On". Plans include marketing this video heavily throughout Europe as well as an American release.

Charizma is definitely a band with goals and convictions. They know what they want and it appears they are getting it. They're very serious about their love for God and their lyrics show it. Peter Koski explains Charizma's burden and vision further: "The music style we play appeals to a lot of people. In the secular music scene today, there's a lot of mysterious messages. We want to appeal to a market where it is unusual to be a Christian musician. We don't really want to play in



churches either. We have a burden to play for the people who don't know God. We want to use the music to get people's attention and spark their interest toward Christianity. Hopefully, through this, people will give their lives to God."

Charizma is seeing their vision come to pass and their prayers are definitely getting answered. Before recently returning to Sweden, they were in California early this year through July. During this time, they were very well received throughout the California club circuit headlining and opening for secular and Christian bands. Among the clubs they played were Hollywood's: The Whisky, Gazzari's, The Roxy, and even the coveted club to play in L.A.--The Country Club.

Charizma's actual first visit to the States was in the summer of '88. Their debut U.S. performance was at Gazzari's on Sunset Strip in Hollywood. "It was just great," booms Peter. "That was actually only my second performance live with Charizma. Although there were a lot of different problems that day, we really had a good time. When we were setting up, we realized the drummer had forgotten the cymbals. We thought we were going to have to play without cymbals, but they were brought in just before we were to play. That was a relief, to say the least! We were also scheduled to go on quite early in the evening, but things got rearranged and we

went on at a much later time. This was a blessing, because there were many more people there for our show. So, things went very well."

Playing live is one thing Charizma loves to do and it shows in their performances. The summer of '89 will keep Charizma busy playing festivals throughout Europe and overseas and even a shot at playing communist Russia.

A few bands have succeeded in the music business from Sweden. Among them are Europe and TNT. Charizma may very well be next! Jerusalem and Leviticus are the most popular Swedish Christian metal bands. Peter says that when they came to America, Charizma discovered that there are a lot of bands in the States. "In Sweden, there are hardly any rock bands, let alone Christian bands. There is Jerusalem, Leviticus, and us, and that's about it. We've found it's very difficult for a Christian band to make it in Sweden. As soon as people discover you're a Christian band, they put you in a separate 'Christian' section in all the record

shops. And the people who most need to be reached won't go there to buy your album. I think it's hard to be a band, Christian or not, in Sweden. Everything is so much bigger in the States."

Charizma definitely got a view of Christianity in "The Land of the Free and the Home of the Brave", and they've seen a difference in American Christianity compared to Swedish. "It seems almost popular to say you're a Christian here in the States. I've met a lot of people in the States who say they are Christians, but after watching them a while, you see very little commitment. Their actions don't always match their words. In Sweden it's not as common or popular to believe in God and be a Christian, so it's a blessing in America that we can be so open. The people and Christians we have met in the States and have been working with have been very helpful and very nice."

Peter states, "When I began playing with Charizma, I wasn't a Christian. I was raised in a Christian family and my father was a pastor, but it was too much for me. I felt pressured to be a Christian and wasn't ready to make a commitment yet. When I joined the band, they didn't set up any rules saying that I had to be a Christian or anything. So, I joined in January of '88 and, around April or May of that year, during a band meeting they were praying and I felt a desire to really, truly give



Goran in L.A.

energetic sound, talent, and lyrics are destined to be remembered. But most of all, audiences will be blessed by Charizma's sincerity, child-like innocence, and professional attitude. When Peter was asked how Charizma dealt with groupies, he replied, "What's that?", somewhat confused. He was informed, "Females that hang out with bands and desire to be more than their friends." He confided and smiled shyly and said, "Oh!-We're not into that!"

You may write to Charizma at: c/o DHM, PO Box 7000-222, Palos Verdes Peninsula CA 90274. **HM**

TOUR DATES

What you've always wanted to see in HM! Dates are subject to change. (* = call (503) 884-3268 for info)

- 12/1 **Deliverance & Tempest** - Spurs, Oklahoma City OK *
- 12/1 **Sacred Warrior** - Michigan *
- 12/1 **Whitecross** - Central Florida *
- 12/2 **Deliverance & Tempest** - Spurs, Okla. City OK *
- 12/2 **Sacred Warrior** - Michigan *
- 12/2 **Whitecross** - Central Florida *
- 12/3 **Whitecross** - Carpenter's Home Church, Orlando FL *
- 12/4 **Whitecross** - 777 Club, Coral Springs FL *
- 12/5 **Sacred Warrior** - Minneapolis MN *
- 12/7 to 12/17 **Whitecross** - Guatemala *
- 12/14 **Sacred Warrior** - Michigan *
- 12/15 **Sacred Warrior** - Michigan *
- 12/27 **Whitecross** - Lancaster PA *
- 12/31 **One Bad Pig** - Knott's Berry Farm CA
- 12/31 **Whitecross** - Millersville MD *

Janne

my life to Christ for the first time. I have never regretted that decision and God has been blessing me ever since. From the very first performance I played with the band, I've been seeing people give their lives to Christ. That's God using us as a tool. I would even say that I am a fruit of Charizma.

"For my life, I just want to be God's servant. I want Him to do whatever He wants with me—even if that means quitting Charizma and going to India, or whatever. I want to be willing and ready to let God use me as His tool. For now, He has me playing with Charizma, which is fine with me because I love playing music. I know that all the members of the band share that same feeling. You need to put God first, before the music.

"I know God has a plan for Charizma, but what exactly that plan is, I don't know yet. I feel, right now, that our job is to reach people; to first get them interested in the music so they may hear the message of salvation.

"Working with Daryn Hinton has been great and hopefully, God willing, we'd like to obtain a good record deal—preferably with a secular label, as we feel we could reach more people that way. Please pray that God will continue to open doors for Charizma to reach people with the message of salvation."

Charizma is definitely a band you'll be hearing more of in time. They could very well be one of the top bands of the 90's. Their





Recommendations this issue go to: "Silence Is Madness" by Bride; "Triumphant Return" by Whitecross; "Innocent Blood" by Rez; "Get It" by X-Sinner; the Chosen Stranger and Recon demos; and "Sara's Callin'" by TNK.

Reviewers this issue are Doug Van Pelt and Michelle Varga.

"Silence Is Madness" - Bride

Bride returns with their third album and their best, because it consistently rocks. *Fool Me Once* starts things going with lots of rapid fire snare drumming. Folks used to their speedy delivery in concert will love this one.

Hot Down South Tonight introduces some new Bride sounds. Their treading new ground for Christian metal...secular similarities could be found in a hybrid of The Cult and INXS.

The title track has a really hot bass solo by Frankie Partipilo. It starts off with a spoken/whisper intro similar to *Heroes*, from Live To Die. Producer John Petri did a good job of presenting the Bride sound with raw energy.

Until The End We Rock has its moments, but sounds too thin in places. *Evil Dreams* features a whiplash delivery of words in almost a rap fashion.

Under The Influence is a throbbing and plodding rocker about the manslaughter of drunken driving. Reminds me of Ted Nugent.

All Hallows Eve borders on thrash with a heavy crunch. It conveys the message about the origin and real meaning of Halloween, beyond the kiddee games of trick or treat.

Rock Those Blues Away offer some harmonica riffs and gritty, Southern rockin' blues vocals with a little organ--sounding like a Sunday night at church with Bride.

Dale's voice sounds more seasoned and mature than past efforts here, probably due to more singing and less screaming. Troy Thompson takes over the roles of lead and rhythm guitar well. Overall, Bride has taken another step forward.

--DV

"Triumphant Return" - Whitecross

Even with a pretentious-sounding title like "Triumphant Return", Whitecross de-

livers another hot album that lives up to their high standards. The production allows lots of breathing room for a full sound. The low end sounds big and tight, thanks to ex-Outlaw Rick Cua on bass and Frank Liva (who, I think played with Rex in Fierce Heart) on drums.

Attention Please starts off the album with an arresting rhythm guitar line and lots of quick lead breaks filling in.

Over The Top, *Stop Light*, and Heaven's *Calling Tonight* are all highlights that bear

the Whitecross trademark--commercial hooks mixed with loads of fancy fretwork from guitar hero Rex Carroll.

Over The Top sounds like Motley Crue, with it's snappy vocal delivery and loose but tight rhythms.

In *Stop Light*, lyricist Steve Schmutzer (also Heaven's Metal graphic artist) penned several sassy four-liners that express the truth that "sin is the disease," and "the cure's gonna bring you to your knees."

Down has a very melodic feel to it, due to vocalist Scott Wenzel slowing down for a pout, which graduates to a growl, and then settles into a talk/sing delivery. One can hear a Whitesnake influence (a la "Still Of The Night") during the bridge, with slow, pulsating rhythms and talkover vocals.

Behold is another fair ballad from Whitecross. They're getting close, but it seems that Whitecross has yet to reach their potential in this area and record the perfect ballad. It's not bad, though, and it's got a great message that focuses the listener's attention on the Lamb of God.

Shakedown, which was on the *Axemen* album, is a groovy blues metal number that the band pulls off with all the energy and punch of their live performance. It seems as if Rex has done his homework and studied his Led-Zeppelin records for that tasty-blues rock rhythm guitar sound, which feels good all throughout the album.

The instrumental guitar solo on this album, *Flashpoint*, accomplishes the challenge of departing from Rex's previous studio solos, as well as thrilling guitarists all over again. This time he takes a heavy hammer-on approach with a little Bach influence.

Simple Man reveals a new facet to the Whitecross stone: a folksy vocal performance accompanied by acoustic guitar. The vocals are kinda dry, though, making this one of the album's low points.

Overall, Whitecross doesn't break much new ground here...but hey! It's heavy metal, dude! They do progress from their last effort; building on their successes and making few mistakes while at it. In a crowded world of metal, where a song ain't good unless you can still remember it 10 minutes after it's over, Whitecross still stands out.

--DV

E.T.W.

This rap tape is a lot more melodic than PID and a little more rockin' than DC Talk.

We Are Warriors, unfortunately, starts off the tape with a lame mixture of traditional choir music with rapid-fire rap. The result is kinda weak.

The highlight is the title track, *E.T.W.*, which features the most aggressive guitar and a definite Tone Loc style vocal delivery. It's even got the gall to say, "Crack, cocaine, wild thang, funky cold medinas/flush them down the toilet."

Hardcore rappers beware: This tape uses keyboards, drum machines and horn sequences instead of slappin' bass and screamin' guitars.

--DV

"Wake Up" - Mark Farner

Here's some groovin' Mark Farner tunes for ya. The music here seems to settle into a sound similar to his Grand Funk days; when compared to *Just Another Injustice*, which featured some screamin' bluesy numbers, like *Judgement Day Blues*.

This album's got a real band feel to it. It is classic rock mania here, without using cliches and other people's riffs. Fans of Eric Clapton and, obviously, Grand Funk Railroad will love this.

In the power ballad, *Rocco*, Mark pours out his heart for a fallen brother, Rocco Marshall, who used to front Vision. Risky move Mark! But maybe he'll hear the song and bow his knee again. Some of the guitar leads in this song pack as much emotion as the words.

At first listen, I was impressed to hear more of Mark's Grand Funk commercial rock hooks and less of his syrupy-sweet ballads a la *Isn't It Amazing*. Upon further listenings, I now count four "adult contemporary" singles and seven mid-tempo rockers.

The four AC hits are: *Upright Man*; *In Your Sight*; *Role Model*; and *If It Wasn't For Grace*, with it's Mariachi sound.

Good record, but three too many softies, if you ask me.

--DV

Two Funky Swine

Here's a low-quality tape with tons of disjointed noise recorded on it (probably recorded on a jambox).

If you like garage guitar with pots and pans being rattled in the background...Nah! I didn't think so.

At one point someone says, "The Lead--eat your heart out."

If you are strange enough to actually want to hear this stuff (Ok, ok...it's garbage!), write: Two Funky Swine, 1409 N. Blue Mills Rd, Independence MO 64056.

--DV

Record Reviews cont'd on page 35

LICKS & TRICKS



Jeff Scheetz is an accomplished guitarist. Some of those accomplishments are: a custom neo-classical instrumental tape, "Warp Speed"; an endorsement by Yamaha; guitar workshops performed all over the U.S.; an instructional video in the works; and a couple guitar columns like this in other guitar magazines.

To get ahold of his tape, send \$6.50 to: Box 10135, Kansas City MO 64111.

"FINGER INDEPENDENCE"

In this next series, I want to discuss what I refer to as "finger independence". I'll be going over a number of exercises designed to help with this subject.

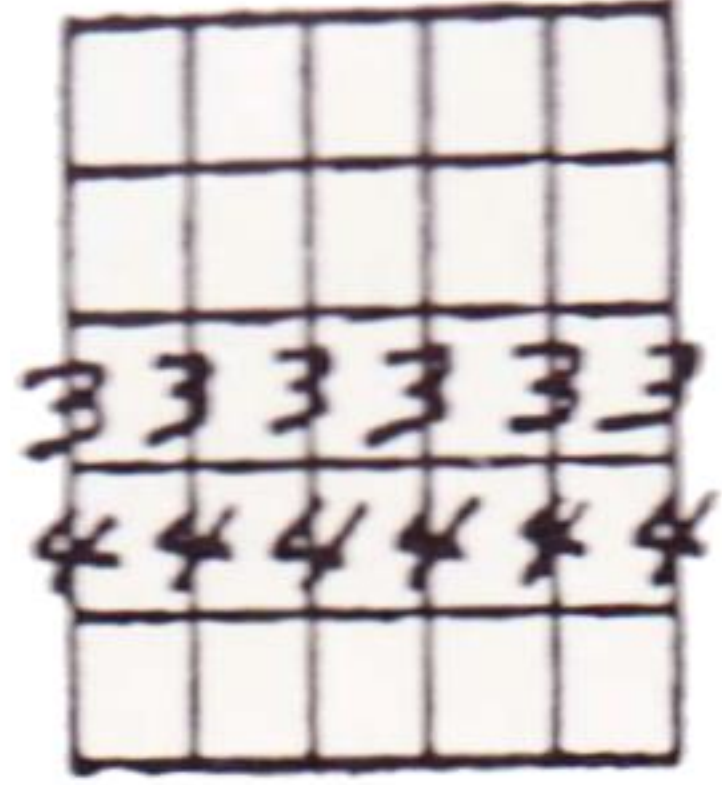
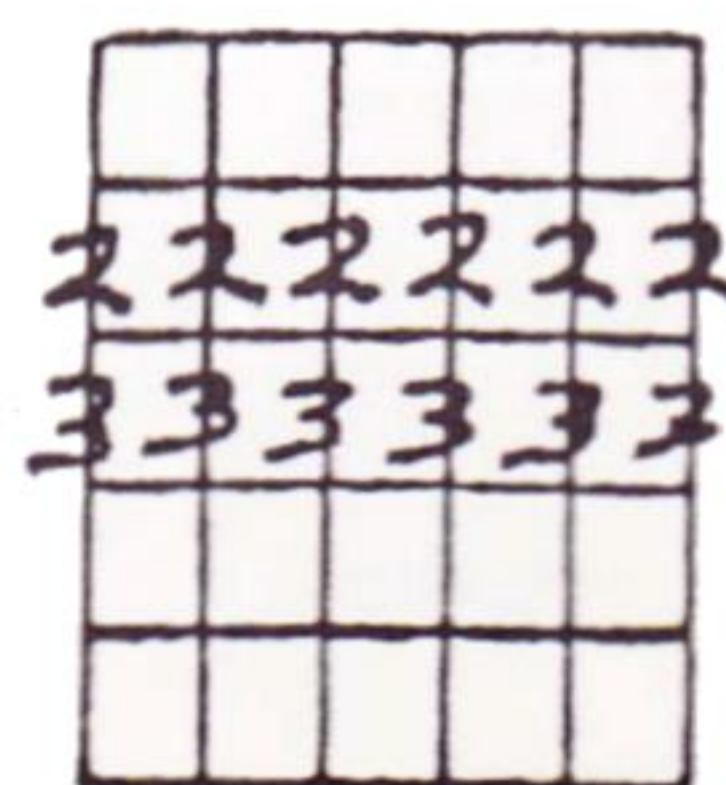
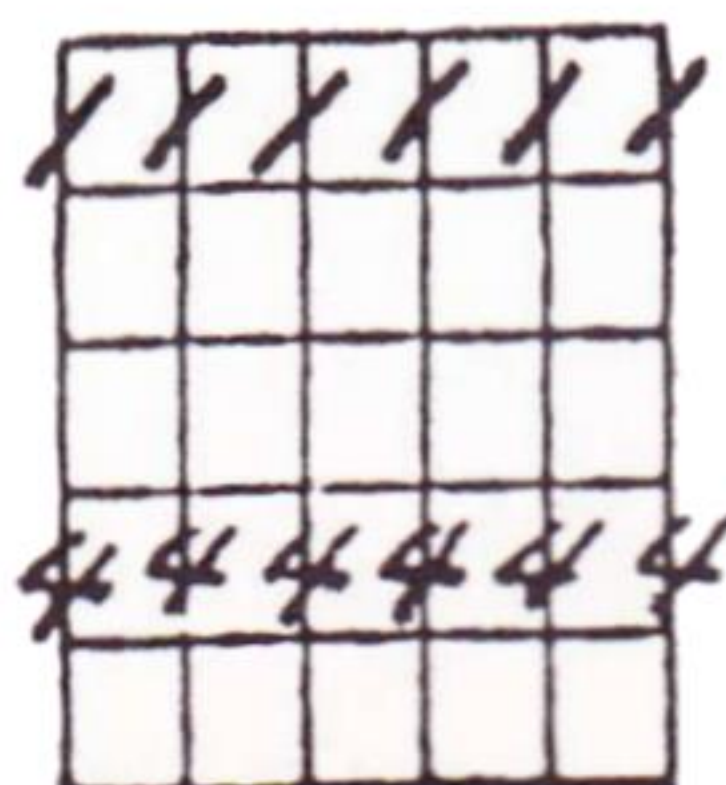
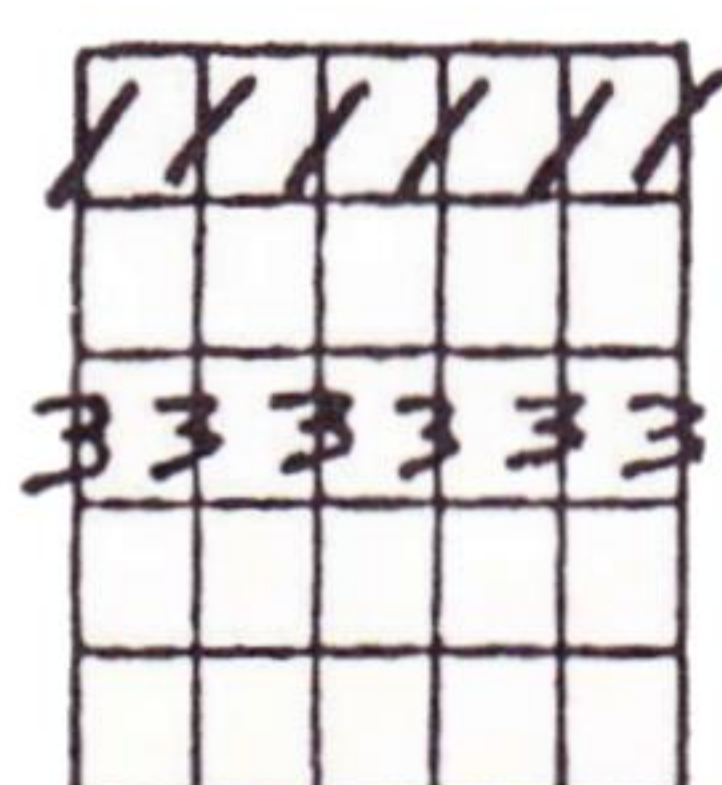
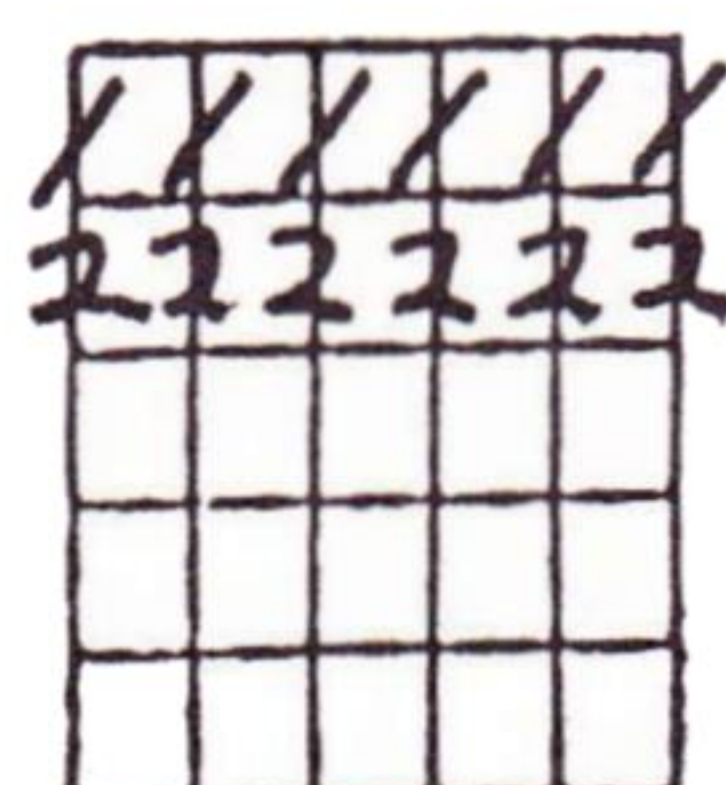
First of all, what do I mean by "finger independence"? It is based on the premise that the left hand is made up of 100%--each of the four fingers contributing 25% to the whole. We are going to strive to develop to the level that each finger will be

able to function equally as well as the next. Also, having this ability to control each finger individually will allow us to play fingering patterns with fingers 2 & 4 as well as we can with 1 & 3, 1 & 4, 2 & 3, etc. This will also help control the problem of two fingers wanting to play the same note. As often happens when you mean to play a note with the 3rd finger, the 2nd finger comes along (Perhaps out of jealousy, but I would guess more probably due to lack of independent finger control!).

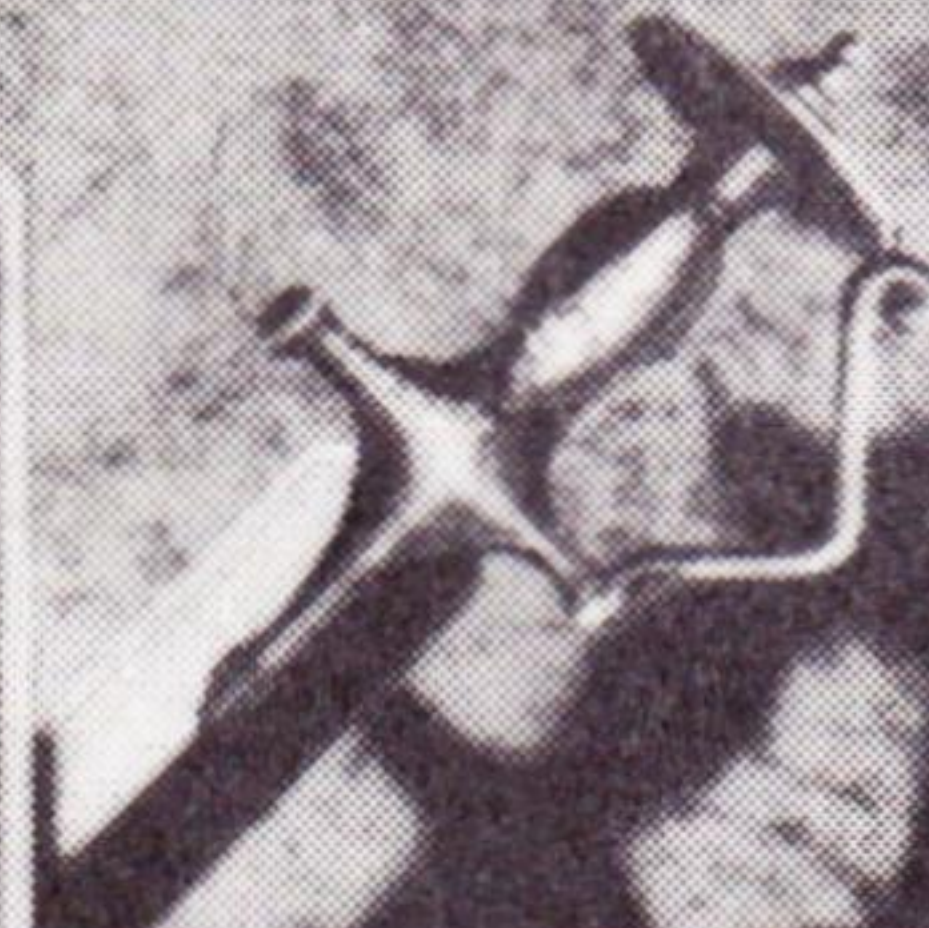
Although this phenomena occurs in all levels of players, it is much more pronounced in beginners. This is due to the fact that, in day to day life, your fingers aren't called on to operate independently near as much as they are to function as a hand. This, of course, is different from person to person, depending on what their day to day life consists of. For example, a typist may have developed more finger control than a boxer, thus the typist may show more

"natural ability" when starting to play guitar. However, like anything else, with diligent practice of the proper exercises, "finger independence" can be developed.

The exercise below is designed to use all finger combinations, and, while it can be played at any fret, I prefer to start in the first position. Start by playing the first finger followed by the second finger on the first string. Continue this across all strings and back. Then repeat with the other finger combinations. Make sure you are using proper hand position and strict alternate picking. Try using a metronome to make sure you are playing all combinations at the same tempo. At first, you may find some fingers working better together than others; but that's the point of this exercise--to work on the weaker finger combinations, and develop "finger independence". Until next month, in the words of a great Chinese philosopher, "Plactice, plactice, plactice."



WHITECROSS



TRIUMPHANT RETURN



SCOTT WENZEL

REX CARROLL

RICK ARMSTRONG

MICHAEL ELLIOTT



Gypsy Reign

This demo is a low budget, 6-track recording with a muddy mix, allowing just the potential of this band to shine through. Vocalist Glen Harrigan hasn't quite arrived, but he certainly shows confidence as he lets his voice fly a few times. He could be really hot in time.

Most of the lyrics here are pretty much of the theme—"Oh, how my heart aches since you left me girl." Two of the exceptions are *Stripes For All*, which is a clear presentation of the Gospel; and *I Will Fight No More*, which laments the broken promises and hate that the white settlers gave to the American Indians 200 years ago.

Two things that seem inappropriate are: the cartoon of the nude woman statue on the full-color cover; and the lyrics to *Free Spirit*, which rub me the wrong way, seeming to give room for rebellion against the body of Christ and God.

For \$3 you can get a glimpse of some budding talent. Performance is weak, yet promising. Write: Gypsy Reign, HCR 61, Box 317, Sumerduck VA 22742.

—DV

Recon

This four-song tape includes *Light The Fire* and *Dreams*—two smokin' tunes, which I thought were the best cuts on the *Cal Metal 2* album.

Alive is a heavy number, changing tempos quite a bit, kind of like *Alone In Suicide* by Bloodgood. The mix is a bit muddy, with not a lot of room between the rhythm section and the lead guitar.

Eternal Destiny shows the progression/power metal slant of the band. Although George Zebra is not in the band anymore and they may or may not still be together, this tape is still available for \$6, plus \$1 postage. Make checks payable to: Roger Martinez. Write: Recon, PO Box 4130, Redondo Beach CA 90278-8330.

—DV

"At The Moment" - Craig Erickson

This is Craig's best effort to date. There's more confidence, passion, and breathing room here than on his previous efforts. This all-instrumental tape runs the gamut in fusion from Al Dimeola to Steve Morse to Phil Keaggy to Jeff Beck.

For info, write: 624 21st Street Drive SE, Cedar Rapids IA 52402.

—DV

Chosen Stranger

Here's an underground band that knows how to place hooks in their songs. *He Won't Hurt You* starts off the tape with a memorable chorus that'll stick in your brain like peanut butter to the roof of your mouth.

I Wanna Be Like You has another big chorus, where lead vocalist Russ Atter-



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berry's vocals shine out.

Living It Up suffers from a muddy and what seems like an unsure guitar lead intro. The rest of the guitar leads do well.

Guilty (To The Crime Of Love) closes the tape with another good example of the Chosen Stranger trademark--a hook you won't forget.

The lyrics hit home with the grace and justice of God: "Love took Him to the cross."

Of special interest are the producers of this tape: Tommy Cathy (Degarmo & Key) and Greg Morrow (Amy Grant). They did a good job making these guys sound air-playable, making this some of the cream of the custom crop.

To order, send \$7 to: Jeff Ellison c/o Chosen Stranger, 1337 E. Black, Springfield IL 62702. Also available through Spring Arbor.

--DV

Combat Faith

This four-song tape shows a band that rocks hard, but lacks passion and quality production. They know how to create a good commercial hook, but the instrumentation and vocals hold the song back in the garage genre.

The lyrics are upfront and sincerely present the love of God.

"Jesus said to Peter, 'Go and feed my sheep'

Everybody get up, we'll take it to the streets

"We can't be so sheltered

We must open up our hearts

"Let's all join together

That His light might pierce the dark."

For info, write: Combat Faith, PO Box 6302, Albuquerque NM 87107.

--DV

"Get It" - X-Sinner

Rock and roll ain't noise pollution! These boys crank out some good ole' gritty street-level metal. This album will be the talk of the Christian metal world for the next year or so.

X-Sinner has been receiving lots of hype prior to this release; and this time the hype delivers. You could say X-Sinner possesses the raw, fresh energy that this genre needed.

Medicine starts this rompin' and stompin' album off with a straight-ahead groove that doesn't let up for ten songs.

The production here is solid, with a hot drum sound and upfront guitars. Did I say upfront guitars? I hope so, because loud, scraping, wailing guitars are all over this album. And the best part is...they don't drown out the vocals.

X-Sinner cranks out a teenage rock sound, but do it well enough to keep rockers everywhere on their toes. Songs like **Get It** have redundant lyrics, but come off with such punch that you can't help but love it.

Livin' On The Edge is somewhat of a departure from the rest of the tunes, lending from an Egyptian-style rhythm similar to Dio or

early Rainbow with some more commercial background vocals in the chorus a la Def Leppard.

This album seems to have been a pet project for producers John and Dino, and it shows. It's not over-produced in a slick sense. The Elefante brothers did a great job just letting the music go all out. This is the band that any new label would love to debut with. Get it!

--DV

"New Dawn" - Trinity

The title track starts off the tape, revealing somewhat dry and weak vocals, but the best drum sound I've heard on a custom tape in a long, long time. The guitars are pretty hot too.

Close To The Edge has some really good leads with good tones and shows a bit of passion from the vocalist, as he stops singing and starts to shout about "all this killing".

Bound is a good, melodic song. The only thing missing is a world-class vocalist, which would make this song a hit.

One Who Cares closes the tape with an acoustic ballad. The melody line could pass as a Scorpion ballad. 'Maybe with more coaching, practice, and time, vocalist Peter Andersson could be a Klaus Meine. Not yet. Meanwhile, enjoy the exceptional instrumentation.

Send \$7 (payable to Fredrik Bjork) to: c/o Trinity, Ormarydsvagen 25, S-570 23 Anneberg, SWEDEN.

--DV

"Sara's Callin'" - TNK

Here's a custom tape which starts off with the energy, surprise, and bang of "Van Halen I" or "The Yellow And Black Attack". Myke Connell's drums soon kick in with lots of power, along with some fluid leads by Ray Ronzoni. Evan St. James soon kicks in, declaring that God's "gotta hold on me."

Sara's Calling talks about how isolation and fear of reaching out to others can paralyze someone. The song urges us to reach out and break the bonds that would keep us isolated.

Tomorrow is a huge-sounding power ballad/proposal love song that goes after that Winger sound...and achieves it!

Let Me Entertain You is a fun frolic through the park with these noisy boys.

Tears Of Gethsemane is a rousing instrumental by Mr. Ray Ronzoni. Hot stuff. Lots of feeling and control.

Send \$6.75 to Jim Brandt, PO Box 791201, San Antonio TX 78279-1201.

--DV

"Dead And Alive" - Paragon

Paragon makes a return after their 1984 release, "Just Believe".

Forsake All calls us to deny ourselves, forsake everything and follow Jesus. Musically, they sound more commercial than

before, while still retaining their Rush-type progressiveness.

Roche de Ballade is a power ballad that achieved quite a bit of success on one of Seattle's radio stations.

Give Him Glory is a rocker, complete with screams and a pounding rhythm. I couldn't help thinking that this song started out with some good direction, but never went anywhere. The average mix didn't help much either.

Dead And Alive slows down at intervals, before charging ahead with fast rhythms and leads.

Heaven Metal: Now this one I was real curious to hear. It's a high energy rocker with lots of wailing and carrying on. What are we gonna do with the youth of today?

Overall, the feeling I get when listening to this is "Wow. Hot musicians, but maybe a little over-indulgent in their progressiveness.

Send \$7 to: Paragon, PO Box 326, Bremerton WA 98310.

--DV

"Last Of The Runaways" - Giant

Here's a clean secular album by a band of Christians. All these musicians have played on Christian albums or with Christian acts on the road. You can take a look at Whiteheart's first album cover and see brothers David and Dann Huff with haircuts that would make their mother proud...and now they have long hair and wear leather pants.

Since those days, guitarist Dann Huff has become the sessions man, playing all the hot leads on Matthew Ward's "Armed And Dangerous" album and the multi-platinum "Whitesnake" album.

Song titles like **I'm A Believer** may lead one to think, "Ah-ha! There must be a lot of spiritual overtones on this album." Not so. "Girl, I believe in you."

Musically, it is absolutely brilliant. This is what Foreigner should've been doing in their heyday. It's commercial hook mania with killer guitar licks all over it.

These guys give us a bargain, too: You won't see any three-minute songs here. They're all at least four minutes.

There are more lyrics here than meets the ear, though:

"We're the last of the runaways/
We'll never return, 'till love takes us home."--
Innocent Days

"I can hear the angel's voices
Trying to whisper my name
"Out of the dark and into the light
Listen and not be ashamed
"I don't wanna wait another lifetime
This won't happen again
"What you've done has taken me
further
From the prison that I live in
"You're all I ever need
I live in the light of your flame
"This fire is consuming me
Hear, as I call out your name
"I can't get close enough

No matter what I do
 "I'm never close enough
 I want more and more of you
 "I'm only flesh and bones
 I'm looking for spiritual fusion
 "You rolled away the stone
 And now as I lie here with you
 "I can't get close enough."--I Can't
 Get Close Enough

Interesting, eh? Hold Back The Night is another interesting tune. It's about praying to God to "hold back the night" so this guy can talk his girl into not breaking up, or saying, "Goodbye."

I don't find anything on here that would cause one to stumble. If you wonder whether or not to get it, ask God. He loves to talk to His children and something as small as an album purchase isn't too insignificant for Him.

--DV

"Change" - The Alarm

This is the ultimate Alarm album. Past efforts have had great songs on it, plus duds...and usually all the hits are placed one after another at the start of the album. This one has consistent hits all through the album. I don't get bored halfway through this time.

The first single, **Sold Me Down The River**, is an all-out rocker. A bluesy lament about betrayal.

The Rock is an interesting tune about Someone Who can be trusted: "The Rock will never let you down/ The Rock will never fall or tumble to the ground."

How The Mighty Fall seems to give another angle of the failures of Bakker and Swaggart. "Once your words were the first and last on the subject/ Now they hang like a noose around your neck/ Once you held the light that could be seen from near and far/ Now you fall and stumble in the dark...Now they talk about your fall from grace."

--DV

Heavy Metal Madness (Book)

Dave Hart

Here's an informative booklet that explains metal and its origins and gives a broad overview into what the popular metal bands of today are saying. Also, in the back is a listing of most of the signed Christian metal acts.

An ideal gift for the confused parent. It's available for \$3.95 (plus \$1 postage). Send to: Menconi Ministries, PO Box 969-D, Cardiff CA 92007-0969.

--DV

"Open Your Heart" (Video) - Jeremy

Morris

Here's a custom video that, although is clearly access/amateur quality, is good. There's plenty of nice editing and special effects.

It is the best custom video package I've seen. Fan's of Jeremy's music will want to have this.

Videos are filmed on two major formats: film and video tape. Film has images transferred to it with exposure to light and chemicals, and has a much richer and 3-d depth to it; while video has images transferred onto magnetic tape, seeming more 2-dimensional and choppy. These vids were done on video tape, which is slightly limiting, but pretty good nonetheless.

This 7-song package is no slouch, with special effects like flames on characters, differing camera angles, crying babies superimposed over other images, and a mysterious figure who keeps contemplating whether or not to take the elevator.

Jeremy, who looks like a young Mick Jagger, can be proud of this custom project. It won't blow away your MTV-trained friends, but doesn't let you lose interest too easy.

To order, send \$20 to: JAM Records, 3424 Wedgewood, Kalamazoo MI 49008.

--DV

"Innocent Blood" - Rez

Rooster Crow starts off this album with a down South acoustic tune with passionate delivery and lyrics by Glenn Kaiser. It acts as an intro for **Altar Of Pain**, which immediately comes rippin' through the speakers at full trot. Rez released a t-shirt a while back that read "hard rock for hard hearts." Never before has that slogan fit Rez so well. This song gits down with all the grit Rez fans have come to love.

80,000 Underground finds Roy Montroy's bass very loud and very alive. The crunchin' rhythms are reminiscent of Led-Zeppelin.

The House Is On Fire reveals a prophet's heart, anguished and wishing God hadn't told him the message he heard--judgment, shaking, and purifying.

The intro to **Where Roses Grow** brought out shouts of "Oh yeah!" the first time I heard it...with a passionate blues guitar line. A nice and long blues number capturing the sweat and character of Glenn Kaiser. I hear rumors that he's working on an all-blues album, of which this would be a choice cut.

Right On Time has a hook! Wendi Kaiser's lead vocals and the keyboards create a Jefferson Starship feel, something I've never heard from Rez. The keys play too major a role for this rocker, holding the song back. The prominent role of the keys could've been substituted, possibly, by acoustic guitar for a better effect.

Child Of The Blues again travels far down South for a steel-guitar/Delta sound.

Quite a surprise is the appearance of The Who classic, **Bargain**, performed here with all the gusto of that legendary British quartet.

Great God In Heaven ends the album with a rousing blues number performed by Glenn--accompanied only by harmonica and a heavy pounding sound, similar to a fist

on an acoustic guitar body. This one would make a Darrell Mansfield or even a Blind Willie Johnson proud.

Overall, I think this is the best produced Rez album I've heard. It's very thick and full--it practically sounds live. It doesn't have the commercial hooks of past recordings, but still digs some deep grooves.

--DV

"To Whom It May Concern" - Empty Tomb

If you enjoy "thrash metal", you should undoubtedly look into this five-man band. Sounding borderline Lust Control or One Bad Pig, Empty Tomb has songs that are short and to the point. The lyrics, I must say, leave little to the imagination, though.

Accompanying very impressive guitar playing and awesome drum cascades, this band has a lead singer by the name of Feeble Mann. I however, only found one flaw in this "weak man" (ha, ha). He seems on a few songs to have a problem with high octaves. I hear this a lot in today's music industry, and I believe that it can almost benefit bands at times. This error in voice does in fact benefit this band, giving the music and vocals somewhat of a harsh sound. Although some would disagree with me on this issue, I feel that it is no problem with this band, although a touch here and there wouldn't hurt. The vocals seemed to get across the message, and I feel that is what counts.

In addition to the good music, the lyrics on such songs as **Rabid Daddy** and **Ms. Jane Doe** could be considered almost morbid, but I believe again that the message behind the songs is accurate. I give these guys a thumbs up and I'd like to compliment them on the uncanny tape jacket!

--MV

THE 1989 HEAVEN'S METAL READER'S POLL

Here it is, your chance to vote for your favorite releases and artists of the past year. Sit down at your stereo, get out all the releases you acquired during the year, and figure out which performers and performances were your favorite. The word "favorite" has been chosen carefully, to take away as much as possible the value judging that the word "best", for example, might impose.

Choose your favorite in each category, write 'em down, and send 'em in by January 20th. Results will be published in Issue #24. The first 30 responses received will receive a cassette of Bloodgood's "Out Of The Darkness", courtesy Frontline/Intense Records.

Here's a few guidelines: for recorded product categories, only vote for releases that actually came out in 1989; the same goes for live band category--vote for a band that played live in '89; and for new band, don't vote for a band that's already released more than one album.

Send \$6 to: Empty Tomb,
PO Box 20714, Salem OR 97307-0714

- 1) Favorite album of the year
- 2) Favorite live band
- 3) Favorite bassist
- 4) Favorite singer
- 5) Favorite drummer
- 6) Favorite guitarist (The Heaven's Metal Guitar Hero Award)
- 7) Favorite album cover
- 8) Overall favorite band
- 9) Favorite demo/custom tape
- 10) Favorite unsigned band
- 11) Heaviest band
- 12) Favorite song
- 13) Favorite lyricist
- 14) Favorite new band (signed band with debut album released in '89)
- 14) Most like to see interviewed

Okay, now here's the fun addition. It's soon gonna be 1990, so that means we get to have the "Favorite things of the Eighties" categories. Awright!!!

- 1) Favorite album of the decade
- 2) Favorite live band
- 3) Favorite bassist
- 4) Favorite singer
- 5) Favorite drummer
- 6) Favorite guitarist
- 7) Favorite album cover
- 8) Overall favorite band
- 9) Favorite demo/custom tape
- 10) Heaviest band
- 11) Favorite song
- 12) Favorite lyricist
- 13) Favorite unsigned band
- 14) Most radical band
- 15) Favorite secret musical indulgence (non-metal act)

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Letters To ed

STAGE DIVING

I was in the first two rows for the Crucified, Vengeance, and One Bad Pig shows at Cornerstone...and, not a show went by where someone didn't get hurt. Also, I found myself constantly being kicked in the head and having flying boots come at me. The situation made it impossible for me to worship God, let alone enjoy the concert.

However, stage diving is fun and most people enjoy it. So, this is what I propose: First of all, stage divers, put others before yourselves. Don't do wild flips and throw boots in people's faces. Second, dive one at a time. This worked well while it lasted at the Crucified show. If more than one dive at once, someone isn't going to be looking at one and will get hurt. But, if everyone only has to worry about catching one person, it will be handled safely. Finally, I think one side of the stage should be designated for stage diving and the other side for no stage diving. Then

those who wanted to dive could have their fun on one side, while those who don't want to be distracted could enjoy the show unhampered. But this unrestricted free-for-all we saw at Cornerstone has to stop before someone gets seriously injured. Love in Christ.

--David W. Diehl Jr.

Yorktown Heights, New York

HEY BROTHER!

I have enjoyed Heaven's Metal in the time I've been receiving it. It has been informative in the music, but yet scripturally challenging as well.

It saddened me to read the letter in Issue #20 from "A Brother". It is indeed an indictment against the Christian community when his local church treats him as they have done. Further, it is indeed sobering that some of the bands reacted as they did.

This man's case reminds me somewhat of the case of Job. For whatever reasons, this Christian is going through a literal hell. A revival speaker once told a story of a man in a strikingly similar situation. He had been blinded somehow, and his wife left and took everything. He used his disability as an "ability"--to be able to minister to others like him in the facility he stayed at. Perhaps God has some unique ministry planned for him also. Whatever the case, I will promise to start praying for him each day.

--Glenn Weeks

Alexandria, Virginia

RAGING ANGELS

The week before HM #21 arrived, I was listening to the ROA compact disc and thinking how this is one of the most talented bands in white metal. After reading the interview with Dan Mariano, I cannot begin to express my disappointment. It was a sad and depressing article, yet it needed to be printed. If just one person had taken the time to care about the members of ROA as individuals and not just as a "product", might things have been different?

I think it all relates to the accountability article. "What Is Accountability?" certainly brought up a number of wise points, and I'm glad there are bands who have someone to be accountable with. Accountability, however, must extend beyond musicians and bands to the "average Joe" on the street (or in church). Every Christian, through their lifestyle, is a minister--not just those on stage. After reading letters from "A Brother" and Scott Brenizer, it's easy to realize there are a lot of hurt and lonely feelings out there.

In closing, you have made a lot of hoop dee-doo about a band called Joshua. Well, I recently picked up the compact disc of "Intense Defense". To put it bluntly, it is the

best produced Christian metal album ever. Joshua Perahia is right up there with Carroll, Palacios, and Cameron. "Reach Up", "Living On The Edge", and "Stand Alone" are outstanding examples of commercial metal. When are you going to review "Intense Defense"?

--Andrew Elovich

Beaverton, Oregon

--(Appreciate your comments. Lots of letters came in as a result of the ROA interview.

I'll definitely do a review of "Intense Defense" when it's readily available to the general public.

I asked Andrew where he got his copy, and he said he ordered it at a local record store that special orders imports. He said it cost \$21.--ed)

AMERICA

Whenever I hear the National Anthem and think about this great country, chills run up and down my spine. I'm proud to be a Christian and I'm proud to be an American. America was founded on godly principles, and it's time to get back to 'em.

"USA, USA, national pride/ Next president might be antiChrist...Don't need national pride/ Don't need national lies"--from "National Pride" by The Lead.

I ain't trying to knock The Lead. I think they're great! "No Religion" is one of the best songs I've ever heard. I know that, in "National Pride", they are saying to put God first, but the above message also stands out whether it was meant to or not.

Heavy metal (I include punk here) is, to me, the most powerful form of music. People just don't seem to be influenced as much by any other form of music. In the past, heavy metal hasn't been much for supporting our country.

All I'm trying to say is that more bands should follow Stryper's example when they did "Battle Hymn Of The Republic". That is my favorite Stryper song. Can you imagine a Barren Cross version of "America, The Beautiful", or Shout doin' "God Bless America"?

--Phil Sackenheim

Ross, Ohio

PRAISE REPORT FROM ED

Praise God! Beginning October 1st, I have been able to work full-time on Heaven's Metal. I'm very thankful to the Lord for answering many prayers on this subject. It's quite a joy to be able to devote daytime hours to this work. Of course, I appreciate your continued prayers. Thanks.

--Doug Van Pelt

Austin, Texas

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Spring tour dates are now filled. For concert info call (312) 989-6331. REZ will be doing some free concerts in the fall/winter of 1990 so if you're concerned about ministering in your area call (312) 989-6317 for booking information.



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Forgiveness. Giving others grace. It's not always easy. Some of us know too well how much another person has hurt us. We know, because we were the ones who were cheated, stepped on, used, lied to, cursed at, betrayed, robbed, and injured by another. It seems easier to just harbor hatred and vengeance towards that person than it does to reach out to them in love. "They might hurt me again" is a very real thought and possibility. They just might not receive your forgiveness and lash out at you again, further adding to your pain.

There's a lot of things that keep us from forgiving others. It's a risk, and a vulnerable position to be in. Many times you forgive someone, and they hurt you again. You forgive 'em a second time, and they turn right around and do it again. How long are you supposed to keep this up? How many times should you forgive 'em? "Seventy times seven," answers Jesus.

This is hard stuff. What about the person that is so hateful, and so calloused that they use our forgiveness to hurt us? Surely they don't deserve forgiveness.

Think about how God feels toward us. Think about all the times we've hurt, rejected,

betrayed, and cursed Him. Even when we are bent on not receiving His forgiveness, He still extends His loving arms to us. We do not deserve His forgiveness. We have lied to God, we've rebelled against Him, and we've trampled His grace and love under our feet.

God has feelings, too. He's been hurt by our lack of love for Him. He put Himself in a very vulnerable position by coming to earth in the form of man--Jesus, the Savior. He humbled Himself and took the punishment we deserve for our sin. He hung naked on a cross in front of a jeering, hateful, and unforgiving crowd. He knew He would be rejected by many.

If you will not accept God's forgiveness, you are rejecting it. Please receive His forgiveness today. He is ready and willing to forgive your sins. Simply cry out to Him and say, "Forgive me Lord. I have sinned. I'm sorry. I turn from my old, hurtful ways; and turn to You, receiving Your forgiveness, which I don't deserve. By Your grace, I will live in such a way that blesses You instead of curses You. I will be Your friend, instead of Your enemy. I receive Your love. I love You, too."

Now that you've received God's forgiveness, forgive those who've hurt and wronged you. Just as God forgave your sins, forgive those who've sinned against you. If you don't, Jesus said you will be turned over to the tormentors. Read Matthew 18:21-35. Jesus teaches a parable about forgiveness:

A certain king forgives a man who owed him lots of money. This same man goes out, finds a man who owes him money, and shows no mercy or forgiveness towards him. When the king hears about this, he has the unforgiving man sent to him and turns him over to the torturers until he pays back all of his debt. "So shall My heavenly Father also do to you," says Jesus, "if each of you does not forgive his brother from your heart."

What does this mean for us? Who are these torturers? Are they angels? Well, uh, I think they used to be God's angels, but now they're called demons...

Forgive others. Please. You're just gonna open yourself up to emotional and spiritual damage if you hold bitterness and unforgiveness in your heart.



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